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# The ART NEWS

VOL. XXX

NEW YORK, NOVEMBER 28, 1931

NO. 9 WEEKLY



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# The ART NEWS

S. W. Frankel, Publisher

NEW YORK, NOVEMBER 28, 1931

## Renior and His Tradition Seen In Loan Exhibit

Museum of French Art Opens Season With Provocative Assemblage of Paintings Arranged by Maude Dale.

By RALPH FLINT

Maude Dale opens her second season at the Museum of French Art with another of her provocative alignments of French painting, designed to show the traditional factors that play so important a part in the shaping of pictorial destinies. This time it is Renoir—"Renoir and His Tradition," to use Mrs. Dale's comprehensive title to the exhibition—who is featured; and we are given the chance to study this matter of impressionism in a series of more or less pertinent analogies drawn between the dozen canvases of Renoir himself that Mrs. Dale has assembled from her own and other collections and the twenty odd supplementary works ranging from the XVth century to our own day. This time I think Mrs. Dale has made her lesson difficult to catch at first glance. I have a feeling that, like the forest that couldn't be easily seen for the many trees, Renoir, the subject of this pictorial *conversazione*, is somewhat obscured by the brave array of interpolated artists that Mrs. Dale has called upon to support her thesis of the Renoir tradition. We have a grand group of canvases by Matisse that are pretty much a show by themselves, and there are any number of exciting paintings by Vuillard, Dufresne, Dufy, Courbet, Corot, etc., to offset the immediate pull of Renoir. Properly awed by Mrs. Dale's remarkable erudition and exhaustive investigations into the hidden currents of aesthetic history, I suspect that the inner meaning of the exhibition lies hidden, like the context of some magic tale by Virginia Woolf, within Mrs. Dale's own private cogitations. Her introduction to the catalog is of some help, as I shall endeavor to point out through certain passages, but I should like to hear from her own lips just why each and every canvas was selected for this particular exemplification of the Renoir tradition. Certain analogies are obvious at first glance, such as the amazing duplication of tone and texture that lies in the two little heads that Mrs. Dale has amazingly set in identical old Dutch frames, one a "Portrait of a Nobleman" of the XVth century and the other a little glimpse of a "Child" (1885) by Renoir himself. Or again, it is a simple matter to catch the context in Mrs. Dale's placing together of the little nude study by Francois Gérard with its pearly flesh set off with rose colored drapery, and the large "Nude" by Renoir, which came into her collection only last year, a very masterpiece of flesh painting and a composition of the highest dignity and distinction. In her preface, Mrs. Dale sums up the situation as regards Renoir's place in the French tradition as follows:

"It is Renoir of all the painters of the XIXth century—who is supremely fitted into the history of art. His work in its several periods presents the fullest development of an individual's evolution; it reaches back through Diaz, Monticelli, Delacroix, Corot and Courbet through the XVIIIth century painters, Watteau, Boucher and Fragonard,

(Continued on page 6)



FIRST PAGE OF A MAGNIFICENT BOCCACCIO MSS.

This remarkable sheet from the beautifully illuminated "Des Cas des Nobles Hommes et Femmes" is included in the superb library of the Marquess of Lothian, to be sold at the American-Anderson Galleries the latter part of January.

FRENCH, ABOUT 1430

## Great Variety of Fine Early American Pieces Offered In King Hooper Sale at the National Art Galleries

One of the most important early American dispersals of the current auction season will be the sale of objects from the King Hooper collection which will take place at the National Art Galleries (Rose Room, Hotel Plaza) on December 3, 4 and 5. The King Hooper mansion, which dates back to the seventeen hundreds, is one of the show places of the North Shore and has long been a mecca for antiquarians. In this storied setting the present owners have made every effort to assemble the choicest specimens of early American furniture obtainable and the objects selected for the forthcoming dispersal comprise a

particularly choice group of collectors' and museum specimens. Ranging from aristocratic carved mahogany examples by famous cabinet makers down to simple pieces in the much sought pine, the sale will include selections from the furnishings of ten period rooms, each typical of distinct styles and periods in the XVIIth and XVIIIth centuries. The dispersal will be further enhanced by some of the rarest examples from the stock of Hyman Kaufman of Boston and by choice specimens from the Herbert Lawton silver collection, long known as one of the most important aggregations in this field.

Prior to the sale, collectors will have a most unusual opportunity to

study the decorative charm of interiors furnished with these fine early American pieces. In addition to the customary display in the regular exhibition galleries, which commences on November 29, a three room apartment in the hotel will simultaneously be devoted to a special showing of period interiors. Here, choice examples of early American cabinet making, together with rare old silver, quaint hooked rugs, and historic china, will be displayed in such a way as to re-create the charm of past centuries.

Each article in the dispersal has been carefully selected to meet the needs of various classes of collectors.

(Continued on page 14)

## Lothian Library To Be Auctioned In This Country

Sale at American-Anderson Galleries to be Greatest Book and Manuscript Auction Ever Held in America

The choicest collection of illuminated English manuscripts, incunabula and early printed books ever offered at auction in America is to come up for sale in January at the American-Anderson Galleries when the library of the Marquess of Lothian will be dispersed. There is not a single item in it which is not of outstanding importance, and many are matchless and unique and have never before been put under the hammer.

Foremost among the manuscripts is the Xth century Anglo-Saxon masterpiece, *The Blickling Homilies*. This is the only Anglo-Saxon manuscript of any importance in private hands anywhere. Indeed, in this country it is said there is not a single page of Anglo-Saxon to be found, while abroad, English writing before the year 1000 hardly exists outside of the most important national museums and libraries. In *The Blickling Homilies*, this rarest of the many rare and unique items in the Lothian Library, the numerals indicating the year 971 are plainly to be seen on one of the nineteen homilies which go to make up the book.

In general, this manuscript may be described as a small compact collection of 149 leaves of vellum in at least two different handwritings, by monks, undoubtedly. For a long time, it belonged to the City of Lincoln, where from the XIIIth century to the year 1609, the mayors and sheriffs of that cathedral city scribbled on its margins the records of their nominations and elections.

The existence of *The Blickling Homilies* is recorded in every standard work on early English literature as well as in the *Encyclopaedia Britannica*. According to John S. Westlake, in the *Cambridge History of English Literature*, the style of the homilies "stands midway between the style of Alfred and that of Aelfric: it is more developed than the one, more primitive than the other; it is rude, vehement, and homely . . . the syntax is clumsy, and the vocabulary often archaic. . ."

The Marquess of Lothian is cousin to the Duke of Norfolk, better known as Philip Kerr, former secretary to Lloyd George, brilliant lecturer and writer and one of the leaders at the current Round Table Conference on India. Much has been printed about him recently in connection with his visit to Soviet Russia with George Bernard Shaw and Lady Astor.

As for the Lothian Library, it is one of the few famous family libraries which has been maintained intact up to the present day. And it comes from the two residences of the Marquess: the one being Blickling Hall in Norfolk, England, and the other Newbattle Abbey, Midlothian, Scotland.

Blickling Hall has an interesting his-

(Continued on page 13)



## BERLIN REPORTS SOVIET ART SALES

BERLIN—Sales to America of art treasures from the Russian public collections continue to be the topic of discussion in art circles. There is no denying the fact that the Soviet authorities have disposed of a number of famous paintings, yet it is doubtful whether all the works reported missing have actually been sold, or whether they have but temporarily left their abode for reasons of repair, reorganization of the museums and so forth.

Although one cannot be certain as to what is going on in Russia, Mr. Mellon's denial of the purchase of several masterpieces from the Hermitage is nevertheless received in Berlin with skepticism. It is reported here that a well known collector and connoisseur, formerly in a high diplomatic position, paid a visit to Mr. Mellon not long ago, at which time he saw several pictures acquired from the U. S. S. R. acquired by the American Secretary of the Treasury. It may be that political reasons are at the back of Mr. Mellon's statements regarding the works of art which it would seem he shows to a chosen few.

As to the much discussed topic of the Rembrandts in the Hermitage, it is said that so far only early works have been disposed of, but that now later paintings are being offered. One sale that the Soviets are known for a certainty to have made is that of two portraits of Antonio Moro to the Ryksmuseum in Amsterdam.

It is also well established that the Museum of Fine Arts in Leningrad has been abolished. Its contents, in part, have been transferred to the Hermitage to replace the works which have been disposed of during the year, and the residue has been incorporated in the Museum of Russian Artists.

The Russian national art property, of course, has been greatly enlarged by expropriations, and now comes the news that the most important pieces in the famous P. P. Semenov-Tjanschansky collection have been sold. This aggregation consisted mainly of XVIIIth century Dutch paintings (Ruysdael, van Goyen, etc.) of very good quality throughout, the feature piece being Rubens' "Portrait of Infante Don Fernando," said to have been purchased by a Hamburg dealer. This picture is either a copy or the original of a portrait in a private American collection, opinions varying. A small Rembrandt from this collection is also reported sold.—F. T. D.

## VON IHNE AUCTION SET FOR DECEMBER

BERLIN.—On December 11 and 12 Paul Graupe will sell at auction the art collection and the furnishings of the former court architect, von Ihne. The property consists of decorative objects of art, Renaissance and Baroque furniture, carpets from Asia Minor, antique textiles, silver, ceramics, XVIth century tapestries and Italian paintings. Among the latter are frescoes in *grisaille* by Tiepolo, landscapes by Magnasco, Ricci and Caravaggio, the portrait of a cardinal by Pietro Longhi and the portrait of Louis XIII by Mignard. Exhibition will take place in the palace of Herr von Ihne, Victoriastrasse, where the rooms will be left in their original condition until the sale.



"FEMME NU SE COIFFANT" By RENOIR  
A fine example from the Chester Dale collection included in the current "Renoir and His Tradition" show, now on view at the Museum of French Art.

## Da Vinci's "Flora" Again Subject Of Controversy

Again a controversy has come up regarding the authenticity of the "Flora" in the Kaiser Friedrich Museum, attributed to Leonardo da Vinci and acquired by Dr. von Bode in London in 1909. In a recent issue of *Belvedere*, Dr. G. Pauli, who has contested the attribution from the beginning, rakes up the matter after many years of silence, claiming that the bust is the work of a sculptor named Lucas living in the forties of the last century. In fact, E. V. Lucas, the English writer, was one of the contingent who believed the "Flora" to be the work of a sculptor having the same name as himself.

To confute Dr. Pauli's assertions, the well known authority on Leonardo, Professor E. Hildebrandt, published an article in *Kunstwanderer*, reiterating the arguments put forth in 1927 in his book on the master, in which he attempted to fit the "Flora" into da Vinci's many sided *oeuvre*.

Dr. Pauli's position has also brought forth in the *Berliner Tageblatt* an article from Adolph Donath, the art critic, who quotes a statement made in 1924 in *The London Times* from none other than E. V. Lucas himself retracting his former position. He said that he became convinced of the Renaissance origin of the bust as soon as he saw the original in the Kaiser Friedrich Museum. His former assumptions were based on photographs.—F. T. D.

## Renoir and His Tradition Seen In Loan Exhibit

(Continued from page 5)

to Rubens and those great colorists, the Venetians. He has left the most complete record of the various ideas and methods that went to make up Impressionism. In his art the brilliant experiments of Degas in the study of line became lyrical. He built up human forms as solid as the Mt. Saint Victoire of Cézanne. The beautiful light of Monet not only shone upon the flesh of his nudes, but the flesh itself glowed with its own reflected lights, and in all of his painting there was the marvel of his sumptuous color. All the grace and charm of the XVIIIth century painters is in his groups, so live are they, moving with happy ease and gesture at the public balls, in the streets, on the river, boating, bathing, lunching—a poem of manner of the 70's and 80's in color—Mallarmé and Verlaine did no better in verse.

"His long brave life," she continues, "was inspired by an enthusiasm for painting, so great that it dominated the horror and overcame the obstacles of the slow, inevitable progress of his malady, which ended in making him a helpless cripple. Until the end Renoir's art sang with the warmth, brilliance and joyousness of his great gift, color."

Mrs. Dale's endeavors to set forth the interpenetration of the various gifts and talents that make up the diversified history of art is a most worthy task. Her special public at the Museum of French Art will surely

benefit by these sage demonstrations of traditional art in the making, and they will doubtless help the more conservative members to see the light as regards some of the more didactic of the modernists.

Mrs. Dale has another tradition idea in progress that will be perhaps her most important contribution to the New York art world, and one that will surely tax her powers to the utmost. It will concern itself with Cézanne and his tradition, and since Cézanne is the sharp line of demarcation between the art of the older schools and the whole modern movement, we shall be given an unique treat.

## MANY OFFERS FOR IMPORTANT DURER

PRAGUE.—The Strahov monastery in Prague, finding itself in financial difficulties, has offered to the Czechoslovakian State Albrecht Dürer's celebrated picture, "Feast of the Rose Gardens," reports *The New York Times*.

Learning of the offer, two Vienna collectors offered \$900,000 and \$1,100,000, respectively, and it is stated that from Germany and France have come offers of \$1,250,000.



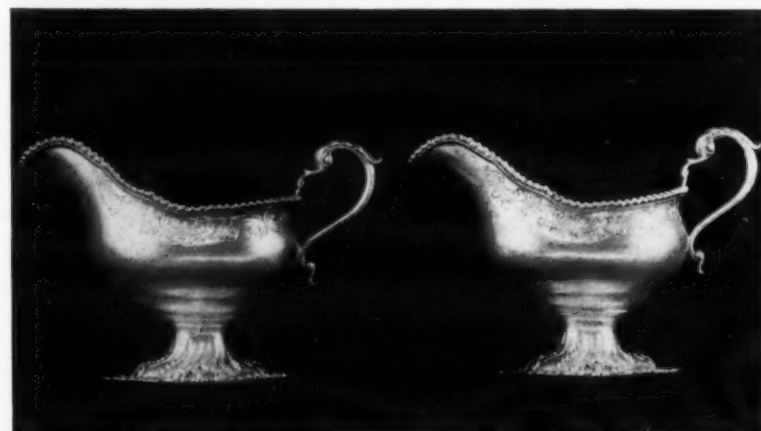
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## EXHIBITIONS IN NEW YORK

### NATIONAL ACADEMY OF DESIGN

#### Fine Arts Building

With the regularity of clockwork the National Academy convenes in annual winter session, bringing together at the Fine Arts Building the various painters, sculptors and print-makers who find within the cloistered quiet of the Academy the solace and setting conducive to their talents and tastes. Coming into these well stocked, well tempered galleries from out the rush and heat of Fifty-seventh Street where the cohorts of the newer orders are sweeping all—or nearly all, now that the Milchs have given way—before them, is like dropping back into the past some fifteen or twenty years when conservatism ruled the roost, and the accepted order of the day was duly prescribed by a few well selected leaders of the body academic. There is only one picture—unless my eyes deceived me—in all the entire run of nearly three hundred canvases, that in any way could be said to break the gentle rank and file of honest-to-goodness academic art, and that is Hugh Brekenridge's rather lurid "Autumn" in the South gallery, which enjoys at least a hearty ordering of its colors and shapes. It completely upsets the academic apple-cart, although it is nothing to boast of in the matter of revolutionary practices. But elsewhere the conformity to academic pattern is preserved with complete success. Good painting, as we used to call it, abounds, and there is a generous showing of taste in putting down the facts of the case, be it portrait, still life, or landscape. But of invention, wit, courage, daring, inspiration, there is practically nil. Ernest L. Blumen-schein's panoramic view of Taos is perhaps his finest achievement to date, and is quite the most striking canvas in the show. Childe Hassam's large figure piece is all ablaze with handsome reds and oranges, but it somehow fails to come through as a whole. Jes Schlaiker, whose work I invariably turn to at these annual convocations, has an interesting war picture, "Day-break on the Listening Post," and I found F. C. Frieske's pastel-toned "Frances" particularly charming. John E. Costigan's "Wood Interior" is a



"PORTRAIT OF A YOUNG GIRL"

By HENRI ROUSSEAU

This charming work was recently acquired by Mr. R. Sturgis Ingersoll of Philadelphia for his private collection from the Marie Harriman Gallery.

somewhat repetitious canvas, and Walter Griffin's tapestried landscape study is fairly resonant. Dines Carlsen achieves something of a triumph in close rendering of textures in his attractive "Reflection," and Harry W. Watrous' still life, a large ecclesiastical polychromed statue in process of peeling, is rendered down to the last fugitive flake. William M. Paxton's double "nude" is the acme of photographic representation, without a single loophole for the imagination. That from the studio of the late Philip L. Hale is characteristically amorphous, and Will Foster and Sergeant Kendall each do their expected "stuff" in this same department. William J. Potter and John Steuart Curry help the general tone of the South Gallery with large colorful canvases, and else-

where the regular contributors are to be seen in familiar performance. Most of the full fledged N. A.'s are grouped in the large Vanderbilt Gallery, the more or less indeterminate A. N. A.'s being allocated to the Center Gallery, while the young hopefuls, given extra space this year since each member was allowed but a single canvas, are closely clustered in the first gallery. The print-makers, quite the outstanding part of this Winter Academy, have the Academy Room to themselves, and here you will find such important people as John Taylor Arms, Edward Hopper, Peggy Bacon, Childe Hassam, Kerr Eby, Timothy Cole (with a memorial group of his unique wood engravings), Ernest Roth, Martin Lewis, Max Kuehne, L. C. Rosenberg and John Sloan.

### JEAN-LOUIS FORAIN

#### Knoedler Galleries

A selected group of sixty lithographs, etchings, and dry-points by Jean-Louis Forain has been chosen by Knoedler's as a fitting memorial to this celebrated French artist, who came to the close of his long and illustrious career only this past summer. As is the custom at these galleries, only the finest prints have been put up, and it is indeed an exhibition that any artist would deem a worthy tribute to his talents. All the sharp severity of Forain's satirical nature is unfolded here in this Knoedler exhibition, as well as the stirring religious side of his art that came to such fine flower in the Lourdes series of plates. Then, too, here and there appears a tender note in some little scene of domestic nature, and now and then we have a broadly humorous incident as in the "Danseuse et Maitre d'Hotel." But for the most part, Forain was the dramatist, rejoicing deeply in the swift and salient moments of the "comédie humaine" as it swept past him. And it was this strong sympathy with the trials and tribulations of mankind that enabled him to treat with such vividness and clarity the various religious themes that take his art to its highest and most sustained conclusions. Such plates as the "Imploration devant La Grotte," "Pietà," "Pèlerins d'Emmaus," "La Paralytique," "La Fille-Mère" and "Le Bon Samaritain" are unforgettable, and it is through the living quality of his art that Forain's renown will endure.

### RAYMOND JONSON HOMER E. ELLERTSON

#### Delphic Studios

Abstract paintings by Raymond Jonson of Santa Fe are on view at the Delphic Studios. These ambitious works are very much in the grand manner, inspired doubtless by the prodigal display of natural beauty that surrounds Mr. Jonson in his Western terrain. He has taken the Grand Canyon to task in a series of formidable designs, piling up mass upon mass of glowing forms and colors till it would seem that he had come to the end of all possible ponderosity. He has contrived an interesting trilogy in his Time Cycle of Morning, Noon and Night, and set these intricate and glowing patterns down with much consistency. As someone has written of Mr. Jonson's work, there is "nothing of the neurotic but rather a powerful sanity, born of outward contact with rocks and seas, people and plants," to be felt in it. His palette is rich in color, and his forms are ordered with a steady sense of structural balance and progression. If there is something a trifle too complacent and uncommunicative about these remarkable inventions it is largely, I suspect, because they spring from the artist's own assurance in compiling forms rather than the necessity of any inner vision. Besides some of the more potent of the Paris abstractionists, I feel sure that Mr. Jonson's works would start sagging from sheer theatricalism. But taken by themselves they are handsome documents and display a lively fancy for form and color in the abstract. Twenty drawings by Homer Ellertson are also on view at this gallery, done for the most part with considerable gusto among the picturesque environs of Charleston. Mr. Ellertson's command of accent and running line help him to give considerable dramatic warmth to his work.

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# ANTOINETTE SCHULTE NURA

EDGAR SERGEANT

Ferargil Galleries

We learn, from Frank Crowninshield's introduction to the catalog of the Antoinette Schulte exhibition at the Ferargil Galleries, that this is her first one-man show in New York, although she has appeared occasionally in various group shows in Paris, Madrid and New York. She has studied and worked in Spain to a great extent, and it is the Spanish note that makes itself felt above all in her exhibition. Her "Luisita" is a somber study of Latin beauty, in which the smouldering note of passion and pride is admirably suggested. The "Avila" is another canvas strong in its racial feeling. The Spanish nurses that promenade through the Madrid parks, each wearing her own fantastically arranged ribbons and braids is a theme that Miss Schulte has used to great advantage in at least two canvases. Her "Harvesting," with its stretch of hilly countryside quaintly dotted with peasants and livestock shows the artist to be possessed of a genuine sense of humor. As the catalog informs us: "It will be seen that sobriety and honesty of feeling are such paramount considerations with Miss Schulte as a painter that the theatrical, flamboyant, or immediately arresting in art, make only a negligible appeal to her. Her esthetic goal, in short, is more on the side of balance and restraint than of bravura, agitation, or surprise."

Nura, known to us as purveyor extraordinary of childhood whimsicalities both in her canvases and in her statuettes, is also to be enjoyed at these galleries. Her little terra cotta putti are delightful inventions. Besides being softly appealing in form and color, they are slyly satiric and mocking, as for instance in her little reclining "Philosopher." The paintings are in her familiar style, quiet, inventive and brightly colored, but I find more and more that her rather mussy brushwork tends to detract from their otherwise radiant appeal.

Edgar Sergeant, for many years a so-called Sunday-painter, has had the courage of his week-end convictions to strike out entirely from his former world of business activities and to turn wholeheartedly to painting, and he is here at Ferargil's with his first one-man show. His sketches of various picturesque spots in New England, Canada and France are indicative of a genuine pictorial talent.



"FAMILY GROUP"

By GEORGE DE FOREST BRUSH

Recently sold to a prominent collector by the Grand Central Galleries.

## STEPHEN ETNIER

Dudensing Galleries

Another of the Dudensing protégés comes up to the proverbial scratch as predicted by these clever young entrepreneurs, the Messrs. Dudensing. This time it is Stephen Etnier, whose work has been seen from time to time at the Dudensing Galleries, but never with such authority or attack as this present exhibition. In a set of twenty-odd landscapes this young American painter shows himself the grateful recipient of the fine legacies of simplification and directness of statement that the masters of the modern movement have established for those of our present-day artists who are awake to the importance of such timely deliverance from the tedium of academic formulae.

Mr. Etnier brings to his task not only a keenness of perception and a steady

hand but a knowing eye and a fine sense of selection. His canvases display a fresh charm that comes with succinct yet clear analysis of each episode rendered. He hops about from Maine to Pennsylvania in his search for possible subject matter, and in most cases gets hold of those aspects of our eastern landscape that have a bearing on what has come to be called the "American Scene." Mr. Etnier's show is very much of a success, and should spur him on to even more glamorous performances. It should also bring considerable assurance to the Messrs. Dudensing in their helpful search for talented newcomers.

EMILY W. MILES

Wildenstein Galleries

Sculpture of Emily Winthrop Miles is on view at the Wildenstein Gal-

eries. Her work is distinctly academic, and apart from certain symbolic touches, adheres closely to the model. Two over-life-size garden figures, bearing festoons of grapes, dominate one end of the gallery, while at the opposite end is another large bronze figure, "Amazon Dance." Mrs. Miles, who is a daughter of Grenville Winthrop, the noted connoisseur and collector, shows also a number of attractive reliefs, and her portrait heads are thoroughly considered from the angle of the likeness. She works in a variety of materials.

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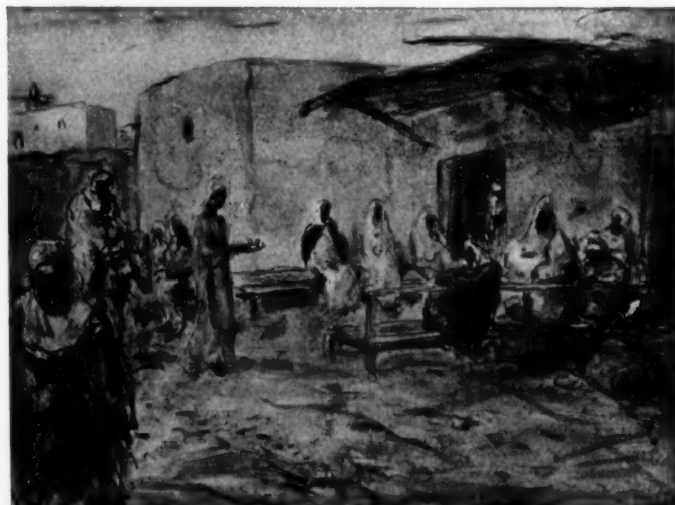


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## THOMAS ROWLANDSON

Scott and Fowles Galleries

Every so often Scott and Fowles bring forth from their extensive portfolios a group of water color drawings by Thomas Rowlandson, noted English painter and satirist of XVIIIth century life. This house is about the only place in New York that one is likely to encounter the robust humors and pictorial charms of this gifted Englishman, who took such accurate stock of his contemporaries, both in the gay world of the town or enjoying the pleasures of the countryside. Rowlandson compares with the famous Guys, of France's Second Empire, in the prolific outpouring of his impressions, and while he is by no means of the artistic stature of Guys, at any rate he supplies us with a most graphic and entertaining account of his day. He turned fairly lyrical at times, and certain of the almost classical nudes shown in this collection disclose a little known side of his art. There are here in great number the familiar tavern scenes, filled with gallants and gamins, the high and the low. Some of the most ably drawn of these Rowlandson numbers are "Farewell to the Soldiers," "Angelo's Fencing Academy," "Jolly Dogs," and "Wapping Landlady." His broad humor fits into the somewhat Rabelaisian scheme of things that we are venturing upon in this not too particular day and generation, and the pages of such publications as *The New Yorker* would suit admirably his always pointed and well sustained thrusts and flights of fancy.

## ALEC MILLER

Arden Gallery

Portraits of children sculptured in wood by Alec Miller, a well known Scotch artist whose work has something of a vogue in America, are being featured at the Arden Gallery. As Christopher Morley in a foreword to the catalog points out, Mr. Miller's carvings give the satisfaction that comes from all things simple and sincere. He carves direct into the wood, without making preliminary studies or sketches of any kind, and achieves a surety of touch that argues an unusual command of his instruments and a quick perception of line and form. His figures, cut from a variety of choice woods, are diminutive in size, but Mr. Miller gets a wide range of effect with his intuitive handling of his materials. Two small nude statuettes are remarkable pieces of carving, harking back to the days of the Renaissance in the sheer dexterity and subtlety of their modeling.

HOWARD COOK  
J. B. FLANNAGAN

Weyhe Gallery

A large display of prints by Howard Cook is one of the current attractions at the Weyhe Gallery. This is his second appearance at Mr. Weyhe's cozy emporium of the arts, and the event is being celebrated by a Cook number of the *Weyhe Checkerboard*, a small publication that comes to light from time to time, whenever warranted. Mr. Cook's talents grow more imposing with the years, and the present demonstration is a conclusive proof that he has in every sense of the word arrived. Forty-six subjects are hung, etchings, lithographs, woodcuts and aquatints, with a dozen drawings for good measure. His woodcuts have perhaps more style than his work in the other media, although in his lithographs he gets splendid effects of mass and chiaroscuro. But the way Mr. Cook sets his lines criss-crossing the wood block is particularly intelligent and effective. His "Airplane" is a grand realization of the panoramic beauty that a bird's-eye view gives and his interpretation of the modern city with its skyscrapers and bridges and other mechanical impedimenta is indeed notable.

John Flannagan's sculpture, seen collectively for the first time to any great extent, is an interesting phase of contemporary plastic accomplishment. It is as simple and homespun and elemental as the natural rocks and stones that this young American sculptor fixes upon for his attack. There is a rude and primitive charm about these Flannagan figurations that usually take the shape of some domestic animal. I particularly admired his "Kid" and "Goat," in which he has achieved an almost Gothic simplicity and severity of form.

LEON GORDON  
JOSEPH MARGUILES

Milch Galleries

"Portraits of America's Most Distinguished Women" by Leon Gordon is the main attraction at the Milch Galleries. Here we have vigorously and, for the most part, truthfully set down the likenesses of such prominent feminists as Grace Coolidge, erstwhile First Lady of Our Land; Minnie Maddern Fiske, formerly First Actress of Our Theater; Jane Addams, still the first in her line; Carrie Chapman Catt, also on the front line in her department; Ernestine Schumann-Heink, one of the most indomitable of our nationalized prima donnas (I take it she belongs to us now); Willa Cather, one of our best-sellers; Helen Keller, who needs no words of commentary; Dr. Mary Woolley, Dr. Florence Sabin, Grace Abbott and Martha Berry, leaders one and all. Mr. Gordon knows how to turn out the so-called presentation portrait, adding a generous portion of pictorial flourish to his canvases that keeps them from becoming staid and pompous. His sitters are shown in fine fettle, and they benefit considerably by the artist's own pictorial enthusiasm. They seem to be wholly themselves and at ease, except perhaps in the case of Mrs. Fiske, who has been given such a silken shrouding and facial rejuvenation as to completely eclipse her own radiant personality. Joseph Margulies is showing recent oils, water colors and sketches at the same galleries, attractive findings for the most part gathered among the fisherfolk at Concarneau.

## KENNETH HAYES MILLER

Rehn Galleries

Recent canvases by Kenneth Hayes Miller are the current attraction at the Rehn Galleries, and they follow the line of pictorial research that this painter has stressed of late years. He tackles the so-called "American Scene" from the shopper's angle, delighting in the synthetically smart bargain-hunter of the Fourteenth Street variety. He has fashioned a sort of "ideal" of the Five and Ten, blousy and bulbous, and paints her in all the changing phases of a crowded day. His color grows brighter with the passing seasons, but he still clings tenaciously to his well-worked formulae of composition and chiaroscuro.

## "YOUNG AMERICANS"

Balzac Galleries

The Balzac Galleries are turning toward the art of our own younger painters, and are showing an interesting selection of lively works in various mediums by a group of painters not often seen in the up-town galleries. Douglas Brown, a young Southerner who is represented in several New York collections, is featured with a set of some two dozen water colors of decided vivacity and individuality, although of varying merit and technique. He strikes out daringly and gives each subject the full merit of his pictorial enthusiasm. The other eighteen exhibitors come from all parts of the country, and enjoy a wide variety of qualifications and antecedents. Donald Forbes, of Auburn, Nebraska, is a self-taught painter; Elliott Orr, of Flushing, L. I., is a Luks and Ennis student; Charles Pollock, of Denver, studied with Benton; William Littlefield, a Harvard grad, is also self-taught; Ralston Crawford, a Canadian by birth, studied at the Barnes Foundation; Jon Corbino, of this town, went to the League; Charles Logasa, of Davenport, Iowa, studied with a pupil of Eakins; Clifford Pyle, of the Middle West, studied in San Francisco; Harry Redman, born in Kentucky, is self-taught; George Constant, born in Greece, studied with Bellows; Leslie Powell, of Oklahoma, is self-taught; Alice Murphy, of Springfield, Mass., went to the League; Dorothy Gilbert, from the State of Washington, studied in the great Northwest; John Kryger, a born Netherlander, another self-taught artist; Joseph Solman, a Russian, studied at the Academy; Nadine Morris, of Manhattan, self-taught; George Picken, a local boy, a Leaguer of much promise, and Abraham Philips, Polish, another Leaguer. All these form a line-up of sufficiently complex nature to satisfy the most ardent advocate of the melting-pot idea as a factor in forming a newly complexed American art. Surely the work hung at the Balzac Galleries bears out this thought, in its diversity of touch and technique, in its bright and buoyant consideration of the American scene.

(Exhibition reviews continued on page 15)



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## ART BY NIGHT

The milling throngs attendant upon the newly inaugurated Whitney Museum of American Art during the first week of its existence is convincing proof that the Manhattan consciousness is thoroughly imbued with the importance of the fine arts. Wherever art of any consequence is shown in this city, there is invariably an overwhelmingly generous response. Our museums continue to increase and multiply, and new collectors arise on every side. But since the greater part of this vast metropolis is kept at its daily tasks from the proverbial hours of nine to five, there is little opportunity for the man in the street to get about to the museums and galleries during weekdays. Sundays and holidays there are to be sure when the wage earners may respond to the lure of the arts. And this they do, in great measure, in so far as they do not yield to the present-day urge to take to their heels for holiday rests and relaxation in the great outdoors.

But if art were presented conveniently and conspicuously during the evening hours, when the day's work is done, it is more than probable that a large part of New York's many millions would take an evening every so often for closer investigation into the mysteries of art. More and more does Manhattan's imposing panorama play upon the mind, consciously or otherwise, making it responsive to the ever increasing presentation of glamorous line and color in our architecture, theaters, clothes, cinema, et cetera. The various evenings in January and March when, through the munificence of certain art patrons, the Metropolitan Museum opens its doors to a feast of orchestral music and art, have proven so successful that the idea of other evenings, coupled with popular lectures and talks in the galleries, might widen

the museum's already spacious influence in the community. Certain benefactors might find it worth while to endow an evening now and then at the Metropolitan, either anonymously or as a memorial in one way or another. The Museum of Modern Art has kept open certain evenings during its major exhibitions to assist those unable to get to the galleries during the day. And certain of the smaller down-town galleries make a practice of keeping open house after dark. But the idea of giving the general public a further chance to see the distinguished collections that stud any New York season so plentifully is one that might easily be acted upon with advantage to all concerned.

## OBITUARIES

## RAYMOND KOECHLIN

M. Raymond Koechlin, President of the National Museums' Council and of the Society of Friends of the Louvre, recently died in Paris. He was a great collector of remarkable erudition who, without particularly desiring to spe-

A Fine Reynolds  
To Be Offered  
In Christie Sale

LONDON — American collectors will undoubtedly be greatly interested in Christie's announcement of an important sale of old masters to take place at their galleries on December 18. The feature of the dispersal will be a historical portrait of Sir Henry Moore, Governor of New York in 1765, by Sir Joshua Reynolds.

cialize in any one branch, was interested in both ancient and modern, Far Eastern and European art. His works on Gothic sculpture and French mediaeval ivories are authoritative. In his *Souvenirs d'un vieil amateur de l'art de l'Extrême Orient* he related how he took part in that "discovery" of China and Japan, which exercised such a decisive influence upon the evolution of taste in the late XIXth century.

Raymond Koechlin was among the

first to believe in the future of the new decorative arts movements. He was one of the founders of the Union of Decorative Arts to whom we owe the museum in the Pavillon de Marsan and the organization of many fine exhibitions. Extremely fond of travel in foreign countries, M. Koechlin was in close contact throughout his life with the curators of museums in various parts of the world. His knowledge, his friendships and his great courtesy made him a person whom it will be very difficult to replace. As a collector, Raymond Koechlin possessed among other things, important works by Delacroix, Claude Monet and Renoir.

## HERBERT A. BONE

Herbert Arthur Bone, the well known textile designer and craftsman, died early in November at the age of 78, according to *The Daily Telegraph* of London. Educated at the Lambeth Art School, he gained admission to the Royal Academy Schools, where he studied under Leighton and Millais, and on the recommendation of Millais he undertook the work of designing pictorial subjects and seeing them woven into tapestry at the tapestry works at Windsor. His principal painting was "How the Danes Came Up the Channel a Thousand Years Ago," depicting the threatened invasion at Swanage. This was exhibited at the Royal Academy and is now in the Russell-Cotes Art Gallery at Bournemouth.

## THOMAS MAY

Thomas May, an authority on Roman pottery, died at Stratford-on-Avon on October 28 at the age of 90, it is learned from *The London Times*. He was responsible for the cataloguing of the Roman pottery in the York Museum and in the Tullie House Museum at Carlisle, and was the author of two monumental works describing the Roman pottery found at Silchester, now in the Reading Museum, and that in the Corporation Museum at Colchester. The drawings to scale with which his works were illustrated were remarkable for their accuracy and lucidity. From 1898 to 1905 he was engaged in the excavation of the Roman industrial site at Wilderspool, near Warrington, where both metal-smelting and glass-making were carried on. Mr. May's report on the site of the Roman fortifications at Templeborough was published in 1922 after six years' work on the site. The finding of Roman remains at Tiddington, on the outskirts of Stratford-on-Avon, a few years ago induced him to settle there, and he was able before his death to complete the report of his investigation here.

## JAMES A. LIMERICK

James Arthur Limerick, internationally known as a bronze caster, died at his home in Roland Park, near Baltimore, suddenly of heart disease on November 21. Particularly important is his work for the late Paul Bartlett, who gave to Mr. Limerick the casting of all works not done in the Bartlett studio. Among these pieces are the statues of Agassiz at Calumet, Mich., and Harvard University, the heroic statue of Robert Morris in front of the Custom House in Philadelphia and the statue of Franklin in Waterbury, Conn. One of his most difficult undertakings, requiring a full year, was the casting of the huge statue of Chief Justice Marshall, in front of Memorial Hall in Philadelphia, a reproduction of the original statue of the Chief Justice in the Capitol grounds in Washington.

Mr. Limerick was born in Philadelphia sixty-one years ago. He studied art at the Academy of the Fine Arts in Philadelphia, in New York and in France and Switzerland. He is survived by his widow, formerly Mrs. Carrie Bouillement of New Orleans, and two daughters, Mrs. Caroline L. Lycett and Miss Jeanette Limerick.

RECENT BOOKS  
ON ART

LE DESSIN FRANCAIS  
DE DAVID A CEZANNE

By Waldemar George

Editions Chronique du Jour  
(Paris) 1929

Rather than an exhaustive discussion of drawing from a technical and limited point of view, Waldemar George has chosen to make of *Le Dessin Francais* a stimulating and provocative essay which relates in terms of drawings the varied and fascinating history of the XIXth century in France. Finding in drawings the real and profound character, not only of an artist but of a whole period of history, M. George has, through them, defined and charted the varying aesthetic currents of the century from David to Cezanne. His estimate and praise of David as a liberator from tradition, the first of a succession of artists who rose against accepted standards, and his definition and analysis of the Baroque as it reappeared first in the romantic painting and later in the Impressionists, form chapters intensely interesting for their keen and clarifying judgments. In his compact ninety pages he has even found space to include a brief history of the caricaturists from Boilly to Forain. The essay closes on a rather heart-searching estimate of the value of modern art criticism. The ninety-seven plates which illustrate the text are well chosen. One wishes, however, that they were a little better in quality, and that all the drawings described in the text had been included. It is to be regretted, too, that no index and no indication of the medium and size of the drawings reproduced was thought necessary.



# LOTHIAN LIBRARY TO BE AUCTIONED IN AMERICA

(Continued from page 5)

tory. The present structure was built by Sir Henry Hobart, Chief Justice to James I. and at the beginning of the last century it came to John Hobart, Earl of Buckinghamshire, who was a noted book-collector. Of his four daughters, the eldest married the Marquess of Lothian.

Interesting further regarding the extremely ancient history of Blickling Hall, this place was the principal residence of King Arthur up to the time of his accession to the throne, and here also Anne Boleyn is supposed to have been born and spent part of her life before she became the wife of Henry VIII, the place having been bought by her great grandfather, Sir Geoffrey Boleyn.

As for the Lothian side of family, Robert Ker, Earl of Ancrum in the XVIIIth century married the heiress of the Earl of Lothian and was himself in turn created Earl of Lothian. His son was created Marquess of Lothian, from whom the present incumbent of the title is the eleventh in direct male descent. It was the last Earl who laid the foundation of the library at Newbattle Abbey in Scotland, which has been steadily built up by his successors.

Hardly less valuable than the *Blickling Homilies* are two other early manuscripts. The one is the VIIIth century *Lincoln Psalter* in Latin on eighty-eight leaves of vellum, closely resembling the Roman specimen in the British Museum from St. Augustine's Abbey at Canterbury. In fact, the *Lincoln Psalter* is supposed to have been written in the same monastery. In this the uncial writing is of extreme beauty with large initials and headlines of a type rare in so early a manuscript—and only two or three examples of uncial writing of any period still remain in private hands. Another remarkable feature of the *Lincoln Psalter* is the presence between the lines of a number of annotations in several hands, apparently added from the IXth to the XIth century, the earliest being in red, some in Anglo-Saxon and some in Latin. This *Psalter* appears also to have belonged to the City of Lincoln at one time.

The other manuscript, which is hardly less important than *The Blickling Homilies*, is *The Tikkyl or Tikkyl Psalter*, written in England about 1300 and bearing on more than two hundred pages illuminations of a superb quality hitherto unknown in early British work, some of them so gorgeous in the use of lapis lazuli, pure gold and silver as to appear enameled. This manuscript is a masterpiece of the illuminator's art, and for the collector is nothing short of the discovery of buried



ROYAL BINDING, BELONGING TO QUEEN ELIZABETH

This doublet on a Tacitus, showing Elizabeth's arms, the royal crown, insignia and motto is included in the sale of the superb library of the Marquess of Lothian, to be dispersed at the American-Anderman Galleries the latter part of January.

treasure. It was penned and illuminated by Brother Tikkyl or Tikkyl, Prior of the Augustinian Monastery of Wyresopp, now Radnor, in Nottinghamshire. But Brother John apparently died before his great work was completed. Miniatures, large or small, appear on every page up to leaf ninety, and each page has a beautiful little painting at the foot of each column of text, with elaborate titles in gold and colors for each Psalm, and splendid borders and bands. Commencing with leaf ninety-one, the lovely decorations are unfin-

ished, some partly colored and some only outlined or sketched in, and from leaf one hundred and fifteen onward the spaces for the paintings and initials remain blank. This tragedy is of importance to the student, affording him an insight into the actual methods of the early illuminators, for Brother John's work from the first faint outline on the vellum to the exquisite finished painting may be followed step by step. Altogether there are 155 vellum leaves in the manuscript, measuring 12 1/2 inches by 5 1/2 inches.

The array of "museum pieces" of the greatest rarity in the Lothian library is too large to enumerate in the present short preliminary announcement. Nevertheless, certain others of the most important numbers should at least be mentioned. Of these, the XIIIth century *Royal Bible*, written in England and superbly illustrated, has always been most carefully treasured at Blickling and brought out on state occasion for royalty and other famous personages to see and sign. Other Bibles include the matchless first dated Bible known, the Latin Bible of 1462, printed at Mainz; and also the first complete Bible printed in English, that is to say in 1535.

Of the various Boccaccios, probably the most desirable in existence is Diane de Potiers' own copy in a splendid Renaissance binding. Unique because it represents the first use of copper engravings in a printed book is the complete French version of 1476. Boccaccio's *Des Cas des Nobles Hommes et Femmes*, done in 1430, is extremely important, containing as it does two large paintings and fifty square miniatures, all of the highest artistic quality.

Other extraordinarily beautiful and particularly notable miniatures are likewise to be found in a XVth century *Livy* in French, a XIVth century French version in meter of the *Romance de la Rose* and in St. Augustine's *La Cité de Dieu*, translated into French by Raoul de Praelles in 1410, the first miniature in this last representing Charles V receiving the book from the author.

Of the rare bindings, one was made for Catharine de Medici, incorporating the double K. of her monogram, and another is a richly tooled copy of Tacitus once belonging to Queen Elizabeth.

Of great literary importance is a unique "lost" XIVth century manuscript on French chivalry, the romance of *Floriant and Florette*, *Bien Advisé*, *Mal Advisé* is the only known perfect copy of this XVth century French mystery play, of which there are only two others in existence.

Among the rare old English incunabula, *The Siege of Rhodes*, in perfect condition is one of four on record and the only one in a private collection. And finally, there are several extremely valuable *Chronicles of England*, printed by Caxton, examples of which have never before been offered in an American auction room.

The Art News in a later issue will describe in detail many of these superb items which will make of the dispersal of the Lothian library one of the outstanding sales events of the season, both here and abroad.

The catalog has been prepared by the well known authority Seymour de Ricci.

## Fine Paintings In Knight, Frank And Rutley Sale

LONDON. — Detailed information has now been secured concerning the important sale to be held at the galleries of Knight, Frank & Rutley on December 7 and the following days, which was given preliminary announcement in last week's Art News. Paintings, mezzotint engravings and objects of art from the collections of the late S. B. Joel, Maiden Erlegh and Lord Reading will come up at auction on this occasion.

Four interesting works by Sir Thomas Lawrence, entitled "Harriet Anne, Countess of Belfast," "Mrs. Williamson as 'Miranda,'" "Lady Curtis" and "Half-length of a Lady," are a feature of the dispersal. In addition, there are two fine examples by Hoppner, portrayals of Mrs. Joseph Lawrence and of Mrs. Thomas Maltby and Child. Other canvases in the sale are by, or attributed to, Constable, T. Sidney Cooper, W. P. Frith, Gainsborough, Greuze, Guardi, B. W. Leader, Romney, James Stark and James Ward.

A collection of rare mezzotint engravings will also be an outstanding attraction of the sale. These include prints after Morland by J. R. Smith and examples by J. Grozer, W. Ward, S. W. Reynolds, H. Hudson, and G. Keating. Among the titles of these collectors' favorites are "A Country Stable," "Feeding the Pigs," "Morning and Evening," "The Return From Market," "The Rabbit Warren," "Rubbing Down the Post Horse," "The Public House Door," "Bathing Horses," "The Cottagers," and "The Carrier's Stables." Other notable examples after Constable by David Lucas include "The Lock," "The Cornfield," "Salisbury Cathedral," "The Valley Farm," etc.

The group of old English and French furniture comprises two important sets of Chippendale carved mahogany rail-back chairs, an early Georgian side table of painted and gilt wood, a Heppelwhite settee and a set of twenty Adam mahogany dining chairs. Among the French furniture is a Louis XV kingwood and parqueterie commode with chased ormolu mounts, a pair of Louis XVI encoignures; a French cabinet with Vernis Martin panels and elaborate ormolu mounts. There are also card and occasional tables, cabinets and pedestals. The Empire furniture from the writing-room of the late S. B. Joel numbers a pair of side tables mounted in ormolu and bronze, chairs, settees and a clock.

Among the objects of art are a group of marbles and bronzes, porcelain and French clocks of the Louis XVI and Empire periods. The Oriental rugs include Kulah and Ghiordes silk prayer rugs. Two cap-a-pie suits in bright steel armor are a further feature of the dispersal.



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## RARE PIECES IN KING HOOPER SALE

(Continued from page 5)

Besides rare museum specimens by leading early American craftsmen, there are charming pieces perfectly adapted to the needs of the private collector who of late years, especially, has realized the charm of a home furnished with authentic examples of the furniture of his forebears.

From the beautiful Sheraton drawing room in the King Hooper mansion came delicate satinwood and mahogany tables, spindle chairs, diamond doored secretaries, charming sewing tables and such collectors' pieces as Martha Washington and serpentine front wing chairs from Salem, Marblehead, Portsmouth and Newburyport. Among the smaller objects there are exquisite mirrors in their old gilt frames, Lowestoft garnitures and lamps, and pictures and porcelain vases of the XVIIIth century. From the drawing room and bedroom representative of the Queen Anne and Chippendale styles, come choice examples of the cabinet makers' art in these periods, together with charming Queen Anne mirrors, early American blown glass and rare old pottery and porcelain from Delft, Leeds, Bristol, etc.

Other extremely interesting pieces have been brought from the XVIIIth century maple bedroom, the charming child's room and the superb ballroom which is used as a gallery to exhibit many of the most important pieces in the collection.

Among the many individual pieces worthy of special mention, it is only possible to single out a few of the most important. Illustrated in Wallace Nutting's *Furniture Treasury*, Volume I, is an important maple gallery top highboy made in Manchester, N. H., circa 1750, and displaying fine fan carving. One of the earliest pieces in the sale is a Bible box in oak and pine with a finely panelled front decorated with crisp tulip carving in bas relief. Another great rarity is an American Jacobean oak and pine chest of drawers, the front panelled with geometrical mouldings, and displaying tear drop handles of the period.

The transition in American furniture from the Queen Anne to the Chippendale period is shown in a highly unusual serpentine front chest of drawers, made in New England, circa 1730-40. As for the Queen Anne period proper, the dispersal is rich in fine specimens of this date, among them being two interesting lowboys. The first of these is in fine burl walnut veneer, with herringbone inlay and pendant finials, the other is notable for its miniature size and was made in New England, circa 1740-50.

Many pieces in the sale come from well known collections. One of the most notable of the Hepplewhite pieces is a handsome mahogany tambour front secretary-bookcase from the Kaufman collection, originally owned by Francis H. Bigelow of Cambridge. From another leading collection in this field, that of the Governor Gilman family of Exeter, New Hampshire, comes a charming lady's dressing table, a fine example of the refinement of the Sheraton type. From the Dyer collection in Old Deerfield, Mass., we have a rare fan-back love seat of the New England XVIIIth century type, unusually small in size and with turned legs of particular delicacy.

Many other pieces in the dispersal are by famous cabinet makers of the Colonial period. An important Sheraton four-part dining table was made by the famous Newport craftsman, John Townsend, circa 1780-90, who reproduced the styles of Hepplewhite and Sheraton. There are also fine Salem Chippendale chairs by McIntire, and a pair of Chippendale armchairs and a drop-leaf mahogany table by Goddard.

Among the beds, there is a particularly fascinating specimen made for a child and dating from about 1790. Displaying the typical arched canopy, this piece is a great rarity in this size.

The collection of clocks also offers a wide range of interest. Of the grandfather type is a mahogany Hepplewhite piece of Concord, XVIIIth century workmanship in original condition and marked "Nathl Monroe, Concord." One of the finest of the popular banjo clocks is a charming example made by Simon Willard in 1775. The door, which exhibits the emblems of New York state, is the work of Penimann,



VERY RARE SILVER TANKARD By WM. COWELL, SENIOR

*This fine specimen, which bears the earliest mark of this important craftsman, is one of the items from the Herbert Lawton collection, included in the sale of the King Hooper collection to be held at the National Art Galleries from December 3-5.*

who painted the glass panels for the clocks by this maker. Another clock of this same type, by John J. Stoweff of Charstrom, Mass., has unusually delightful stencilling.

Occupying a place of honor in the collection, is one of the celebrated Burgess prints, the others of the series being in the possession of the American Historical Society, the Boston Public Library, the estate of Dr. J. B. Ayer and in the collection of H. F. Otis. The present example, of which only five examples are known, is a quaint portrayal of "A South East View of Ye Great Town of Boston in New England," drawn in 1723.

The large group of early silver from the Lawton collection includes a wide range of pieces by well known craftsmen. Among the Boston makers there are a fine pair of sugar tongs by William Cowell, a large porringer with key-hole handle by Samuel Edwards, another porringer by John Potwine, a silver can by Daniel Parker, famous as one of the Revolutionary "Sons of Liberty" and museum specimens by Paul Revere. A silver mug by John

Edwards of this same city is one of his earliest pieces in this type, while a large porringer by J. Clark, is an especially fine example of early American work. Among the Salem pieces is a porringer by John Touzell, with an uncommonly fine mark, while a castor by Jonathan Otis of Newport is especially noted in Ensko's work for its rarity. A pair of silver drinking cups by Richard Humphreys of Philadelphia were owned by Major General Nathaniel Greene, first in command under Washington. Among the New York pieces are a bowl and a tea pot by William W. Gilbert, who occupied many prominent positions. This list gives only a brief indication of the richness of this part of the sale, which features an unusually large and choice selection of pieces from various centers, many of them having historical associations.

Early American glass, pottery, porcelains, hooked rugs, and textiles include collectors' and museums' specimens of great rarity as well as charming pieces that reflect intimately the spirit of the period.

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## Exhibitions in New York

(Continued from page 10)

### MASSIMO CAMPIGLI

#### Julien Levy Galleries

It is as pleasant as it is unusual to encounter in a survey of the Manhattan Galleries a modernist painting from the Italian peninsula, and the exhibition of the canvases by Massimo Campigli at the new Julien Levy Gallery is thereby something of an event. The French we have ever with us, fortunately; and now and then we are treated to some of the German modernists via the Museum of Modern Art and J. B. Neumann's New Art Circle. But aside from the gamey inventions of de Chirico, there is little or nothing to be seen that tells us what is going on in the various Italian art centers. Campigli, once an apprentice in Paris like everyone else, finally broke away and, returning to his own country, found in Rome amid the remains of Etruscan and Roman antiquity, the clue to that anti-realistic tradition that brought about his own renaissance. He has come quite logically by a pictorial formula that gives him vital and authoritative results. His canvases are distinctively his own, and while they may seem at first hand remote and unyielding of warm and intimate contact, yet they stand well within their own rights and may be counted on to produce in due season their full quota of adherents and admirers. He achieves a sort of fresco quality in his pigmentation, and his archaic forms are spotted knowingly and sparingly. His work is arresting, original, searching, but how far he can go in this particular direction remains to be seen. Against the red walls of the inner gallery, his canvases show up to their full advantage. It is an exhibition that should be seen by all who are interested in the modern terminology in painting.

### RUTH ARMER

#### Brownell-Lambertson Galleries

Water colors by Ruth Armer, cast, for the most part in a bright and breezy mold, are the attraction at the Brownell-Lambertson Galleries. Her landscapes are less spontaneously worked out than her abstractions which, according to the catalog are free interpretations of various musical pieces. But she has a decided feeling for the medium and is a thoroughly ambitious young painter, to judge from her range of subject matter. As this is her first one-man showing in the New York galleries, it may be set down as more important in establishing her as a member of the exhibiting brotherhood than in calling for any extended comment of her work. Her abstractions are more interesting and individual than her landscapes but as yet they are somewhat wanting in that strict conditioning which is as essential to an improvisation as to the most assiduously arrived at composition.

### ALFRED JENSEN

#### Kleemann-Thorman Galleries

A group of canvases by Professor Alfred Jensen depicting the glories of the full-rigged clipper ship is to be seen at the Kleemann-Thorman Galleries. These souvenirs of a bygone day are the work of a one-time seaman who captained just such splendid vessels as he has set down for the edification of a more effete day and generation. He knows how to indicate the multitudinous detail and the essential power of these glorious ships as they carry on with all sails set. Professor Jensen's paintings should appeal to that part of the gallery-going public delighting in nautical affairs.

### Coming Chicago Print Show to Be International

CHICAGO—The Art Institute of Chicago announces the inauguration of its First International Exhibition of Etching and Engraving by contemporary artists to be held from March 24 to May 15, 1932, and annually thereafter. For this exhibition, the Art Institute has been assured the cooperation of the Chicago Society of Etchers, which for the past twenty-one years under the able direction of its secretary, Mrs. Bertha E. Jaques, has held its annual exhibition in the print galleries of the Art Institute. Now, regrettably, Mrs. Jaques for reasons of health has felt compelled to retire from the management of the annual exhibition, and the Chicago Society of Etchers has requested the print department of the Art Institute to inaugurate an exhibition to succeed its annual event.

Etchers and engravers from all countries are invited to participate in this competitive exhibition. Original work in metal plate media, viz., etching, engraving, drypoint, soft ground, aquatint and mezzotint, both black and white and in color, will be eligible for entry.

About one hundred prints will be selected from the exhibition to go on circuit to other important art museums in the United States.

The three prizes of \$100 (with bronze medal), \$75 and \$50, heretofore given in the Chicago Society of Etchers' Exhibition by Mr. and Mrs. Frank G. Logan, will again be offered, and the Chicago Society of Etchers offers a prize of \$50 for the best etching by a member of its Society.

It is the wish of the Art Institute that this exhibition be of the very highest possible character and it is particularly desired that every country be represented by its most noteworthy work.

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## Fine Exhibit of Old Drawings in The Orangerie

By PAUL FIERENS

PARIS.—At the Orangerie there is an admirable exhibition of Italian drawings of the XIVth, XVth and XVIth centuries following the Degas show. The presentation numbers five hundred examples chosen among the eight thousand of the Italian school owned by the Louvre print room. M. Gabriel Rouches, who has been in charge of the showing, has arranged these works in a logical and tasteful manner. Each of these sketches, studies and projects reveals the ideas, researches, confidences and confessions of their creators. Here are forms swiftly transcribed from nature, as well as direct creations and inventions. Here are realism and idealism—two mental attitudes less mutually opposed than one would think. A masterpiece by Raphael or by Leonardo represents a balance between the concrete and the abstract, between life and human intelligence. Never is the conception of an artist more accessible, or his style more clearly revealed than in his drawings.

The arrangement of the Orangerie exhibition illustrates the evolution of drawing before, during and after the Renaissance, as shown by fine pages of "Giottoesque" sheets by the Quattrocento Florentines, the classicists and the mannerists. One lingers, in the first gallery, before "The Presentation" of Taddeo Gaddi, a study for one of the Santa Croce frescoes in Florence, before the marvelous animals of Pisanello and the humanist compositions of Jacopo Bellini. Rarely has such a pure line been combined with equal precision.

The masters of the High Renaissance, Raphael, Leonardo da Vinci, Michael Angelo, Andrea del Sarto and Correggio, are grouped in a large gallery where the profile of the sweet and appealing Isabella d'Este (probably by Leonardo instead of Boltraffio) hangs opposite the St. Catherine of the Urbinate, a study for the painting in the National Gallery.

Perhaps the finest of the Raphael drawings is "Psyche Presenting to Venus the Vase Containing the Waters of the Styx," a study for one of the pendants of the Farnesina. Correggio is represented by some sanguines and by an incomparable study for one of his numerous projects for the decorations in Parma. Many other fine pieces should be mentioned—a Man-



NEW ENGLAND WALNUT QUEEN ANNE WING CHAIR

*This superbly proportioned chair, covered in gray-green damask, is included in the sale of the King Hooper collection to be held at the National Art Galleries from December 3-5.*

tegna, a sculptural as an antique bas-relief; a grandiose nude by Signorelli, and portraits by Lorenzo di Credi, which made one think of Dürer and Holbein.

Farther along, grouped around the drawings by Titian, are the Venetian colorists and two landscapes by Giulio Compagnola, who was the forerunner of Brueghel. Finally, there are the successors of those who played

great roles—on the one hand, Rosso and Primitice, the Italians of Fontainebleau, on the other, the baroque artists, Parmesan, Bassano and Zuccherro. The latter, who was a rather mediocre painter, here reveals himself as a charming draughtsman, and it is interesting to note on certain sheets the writing of Antoine Coypel, who was curator of the collections of the king of France. We know what

Watteau owed to the drawings "aux trois crayons" by Coypel. What did the latter owe to Zuccherro? We see, also, that the fine pen study and the little portrait by Zuccherro are preludes to Watteau's gracious figures.

It is to be hoped that this drawing

exhibition will meet with success and that the Louvre will continue to offer such exhibitions as this which are rich both in interest and instruction. Showings of this kind are the best method of utilizing and making fruitful the treasures of the Louvre print rooms.

# PIERRE MATISSE

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# *The* NEWHOUSE GALLERIES



"PORTRAIT OF MRS. NICHOLAS"

BY

GEORGE ROMNEY

This sterling example of eighteenth century portraiture reveals Romney at his rarest and most interesting period. The charming Mrs. Nicholas is seen wearing a dress of taffeta, in changeable mauve and green shades. The background of the picture, which measures 36 by 28 inches, is in soft neutral tones.

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## Recently Found Washington Portrait by Stuart to Be Sold

An extremely fine portrait of George Washington executed by the great Gilbert Stuart and forgotten for many years, is among the most exciting of recent art discoveries. This distinguished portrayal, found by Mr. William H. O'Reilly of the Plaza Art Galleries, Inc., while examining the collection of the late Chauncey M. Depew, adds another striking example to our present gallery of Washington portraits. In view of the extensive preparations being made for the great Bicentennial Celebration of Washington's birth which will take place in 1932, this find will be of great interest not only to art historians, but also to the general public.

It is most unusual for a Stuart of this quality to come up at public sale. Therefore the dispersal of this portrait at the Plaza Art Galleries, Inc., on the evening of December 4, should be something of a banner event in the winter's auction calendar.

Though lost sight of for the past thirty years, the Depew Stuart figured prominently in the great exhibition held at the Metropolitan Opera House from April 17 to May 8, 1889, to commemorate the Centennial Celebration

of Washington's inauguration. On this occasion it was loaned by its late owner and was illustrated twice in the de luxe catalogue published in 1892, to form a permanent record of this showing. Charles Henry Hart, on whose knowledge and researches are based all information now available on the work and technique of Stuart, was the authority who compiled the notes which accompanied the illustrations. Upon Mr. O'Reilly's re-discovery of this important work, Mr. William Sawitzky, leading authority of our time, and other well known experts were unanimous in their praise of the Depew Stuart and in their judgment as to its authenticity.

It is a well known fact that Stuart painted no two portraits of Washington that were exactly alike. The present portrayal, which measures 24 x 29 inches, differs in detail from all other replicas of this subject. Painted on the twilled canvas which was a favorite with the artist, the style follows the "Atheneum" type with left side of the face strongly emphasized. The exquisite modeling of the brow and cheek alone stamp this work as one of Stuart's most brilliant characterizations of The Father of Our Country. Against a neutral background, the rich yet restrained treatment of the textures of black coat, white neckcloth and lace jabot, yields an effect of great dignity.

## 1932 Carnegie Exhibition to Be Postponed

PITTSBURGH—Word has just been received that there will be no Carnegie International Exhibition next year, the next showing being postponed until 1933. Homer Saint-Gaudens, Director of Fine Arts at Carnegie Institute, stated that this decision was reached because of general economic conditions and because the department of fine arts would face a deficit if a showing were held next year.

It is not surprising in view of the distinguished ancestry of the late Chauncey M. Depew, that a work of this quality should turn up among his effects. A member of the Society of the Cincinnati, this statesman's family was closely linked with the early days of our country. His father's family were Huguenots who had settled in Peekskill in the latter part of the XVIIth century. His mother was a collateral descendant of Roger Sherman, signer of the Declaration of Independence.

Together with this fine Stuart there is a very good example of Waldo's

work, being a portrait of Judge Robert Johnston, ancestor of the late Chauncey M. Depew. It is in excellent condition and shows quite a family resemblance.

Together with these is included a fine assortment of oil paintings of the early XIXth century, including such names as Bouguereau, Schreyer, Vibert, Daubigny, Hoppner, Carlsen and Reynolds.

Among the unusual articles in the dispersal is an interesting sterling silver tray which was presented to the late Hon. Chauncey M. Depew by his friend, J. Pierpont Morgan, in honor of the Corsair Luncheon Club. On the tray are inscribed the names of members of the club, numbering those of many prominent men and also a replica of the yacht *Corsair*. There is also an interesting silver pedestal which was willed to the late Hon. Chauncey M. Depew by J. Pierpont Morgan.

Together with the items from the Depew estate there is included a number of fine items from the Eugene W. Durkee estate, sold by order of the executors, and objects from other consignors.

In all, the sale comprises an assortment of early American, French and English furniture, rare American silver pieces, Oriental rugs, tapestries, decorative accessories and a very comprehensive collection of books in fine bindings.

All these will be on exhibition at the same time, November 29, the sale starting Tuesday, December 1, and continuing throughout the week and Monday and Tuesday, December 7 and 8, at 2 P. M. each afternoon.

## AMERICAN BIDS WIN CRUIKSHANKS

LONDON.—When the representative of the Rosenbachs won four drawings by George Cruikshank at Sotheby's on November 2 at £270 apiece, all this prolific and popular English caricaturist's auction records were surpassed, writes A. C. R. Carter in *The Daily Telegraph*.

I use the word prolific with pertinence, because Cruikshank's huge output of works has undoubtedly retarded high bidding for them in the sale-room.

Hitherto the maximum for a Cruikshank water-color illustration at an English auction was £61, given ten years ago in the Bruton sale for "The Death of Falstaff."

On November 2 the Rosenbachs' representative, Mr. Rham, paid £270 each for two of this series: "Sir John Falstaff arrested at the suit of Mrs. Quickly," and "Pistol informing Sir John of the death of Henry the Fourth."

Another American buyer, Mr. Sessler, was also very prominent. After paying £400 for three of the series of "The Tower of London" drawings, he gave £185 for one made in 1841 for Ainsworth's "Guy Fawkes," and £350 for three original "Comic Almanac" illustrations.

Next, when six water-color drawings designed by Cruikshank for "Frank Fairleigh," by Smedley, came up in a single lot, Mr. Sessler won the set at £460.

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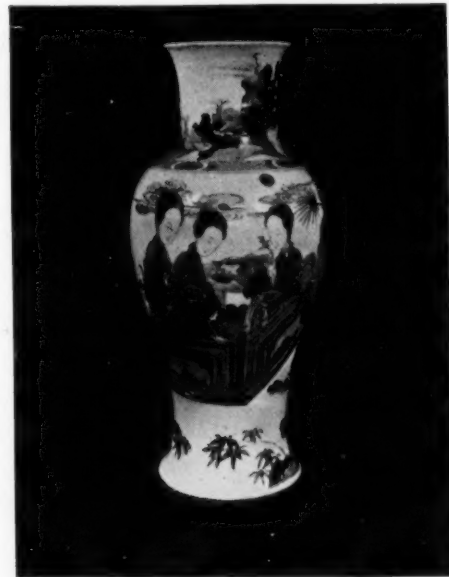


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EXHIBITION OF RARE  
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## XVII Century Dutch Drawings Bring High Bids

BERLIN.—The sale at Graupe's of the Huldshinsky collection of drawings by XVIIth century Dutch masters was very well attended both by foreign and by German dealers and collectors. Despite the depressed business situation and general uncertainty, the bidding was keen. Since the prices of the most important drawings showed no depreciation, a hopeful augury seems justifiable for the rest of the season. At the sale under consideration, Dutch buyers were especially active, among whom were Messrs. Mensing, Lugt, de Bruyn, Dr. van Gelder, Director Hannemann and several other well known figures. An agent of the London firm of Colnaghi was also present.

The feature piece of the sale, Pieter Breughel's sketch of two peasants, went far above the evaluation and was acquired for 9,100 marks by van Diemen of Amsterdam. The most important pieces and their prices are:

Averkamp, Two Landscapes.....	5,650
Averkamp, "Gypsies".....	1,350
Averkamp, River Landscape.....	580
A. van Borssum, Amsterdam.....	780
Pieter Breughel, "Two Peasants".....	9,100
Jan Breughel the Elder, "View of a Village".....	1,300
Albert Cuyp, Landscape.....	2,600
Albert Cuyp, "View of a Village".....	1,500
Lambert Doomer, "View Into the Rhine Valley".....	540
A. van Everdingen, "View of a Village in Winter".....	1,150
J. van Goyen, "The Shore at Scheveningen".....	490
Ph. de Koninck, "View of a Village".....	540
R. Roghmann, "View of Castle Develstein".....	600
Jacob van Ruysdael, Haarlem.....	400
Jacob van Ruysdael, "Castle Egmont".....	810
Lucas van Uden, Woody Landscape.....	810
Mannlich, Thirty Drawings of Birds in Gouache.....	3,900
F. T. D.	

## FOREIGN AUCTION CALENDAR

<b>BERLIN</b>	
<b>Paul Graupe</b>	
December 11-12—The E. von Ihne collection of furniture, paintings and objects of art.	
<b>Graupe-Ball</b>	
November 28—The collection of Prince "Franz L." of Prussia.	
<b>R. Lepke</b>	
December 8—XIXth century paintings from the collection of M. von Bleichert.	
December 9—Objects of decorative art from the M. von Bleichert collection.	
<b>Int. Kunst-Auktionen</b>	
December 2—The "F" estate.	
<b>COLOGNE</b>	
<b>Math. Lempertz</b>	
December 5—The Wallraf collection.	
December 10—Duplicates of decorative art from Cologne museums.	
December 12—East Asiatic art.	
<b>FRANKFORT</b>	
<b>Hugo Helbing</b>	
December 1—The von Passavant-Gontard collection of old and modern paintings, drawings, furniture, objets d'art and tapestries.	
December 2, 3—Art from the Johannes Noll estate and the collection of Dr. Willi Wilbrand of Darmstadt, including furniture, rugs, tapestries, paintings, early Chinese potteries and bronzes, sculpture and falence.	
<b>MUNICH</b>	
<b>Hugo Helbing</b>	
December 9-10—Art from the estate of Professor Schloesser.	
<b>Otto Helbing</b>	
December 10—The collection of Professor Buchenau.	
<b>LONDON</b>	
<b>Knight, Frank &amp; Rutley</b>	
December 7-9—Works of art from the collections of the late S. B. Joel, Maiden Erlegh and Hard Reading.	
<b>Christie's</b>	
December 16—Important sale of old masters, including historical portrait of Sir Henry More by Sir Joshua Reynolds.	

## Work by Bellows Purchased by the Corcoran Gallery

WASHINGTON—George Bellows' large canvas, entitled "Forty-Two Kids," has just been purchased by the Corcoran Gallery of Art from the Macbeth Gallery. This characteristic work, which depicts boys frolicking on the waterfront, is an early painting by the artist which until recently was in the Peter Glick collection in Pittsburgh. For some time it had been shown as a loan at the Carnegie Institute and was previously included in the memorial exhibition of Bellows' work held at the Metropolitan Museum in 1925. "Forty-Two Kids" was executed in 1907, within a few years after Bellows came to New York from Ohio. With its glorification of the joys of the "old swimming hole," this canvas is typical of the gusto with which the artist infused his depictions of robust subjects.

## NEW YORK AUCTION CALENDAR

<b>American Art Association-Anderson Galleries</b>	
<b>30 East 57th Street</b>	
November 28, aft.—Sale of XVIIIth century French and English furniture, tapestries, rare rugs, needlework, etc., property once belonging to Austin J. Feuchtwanger, and the rest the property of John Crawford Knox, with additions.	
November 30, aft.—Sale of the libraries of the late George W. Thompson, the late Dr. William Cowan and Eleanor B. W. Cowan and A. Ludlow Kramer.	
December 2, 3, 4, 5, afts.—Sale of the furniture and art objects from the Thomas B. Clarke collection.	
December 3, aft. and eve.—Sale of the library autograph collection of the late Thomas B. Clarke.	
<b>Plaza Art Galleries</b>	
<b>9 East 59th Street</b>	
November 28 at 2—Sale of the comprehensive collection of fine Chinese ceramics, belonging to Mrs. P. H. Duncan of Chevy Chase, Md.	
December 1, 2, 3, 4, 5 and 7, at 2 P. M.—English, French and American antique furniture, decorations, books, rugs, etc. from the estate of the late Honorable Chauncey M. Depew and the late Eugene W. Durkee. Exhibition begins Sunday, November 29, 2-5 P. M.	
December 4 at 8.15 P. M.—Sale of paintings from the estates of the late Chauncey M. Depew and the late Eugene W. Durkee. Exhibition begins Sunday, November 29, 2-5 P. M.	
<b>National Art Galleries</b>	
<b>Hotel Plaza</b>	
<b>(The Rose Room)</b>	
<b>Fifth Avenue at 58th Street</b>	
November 28, aft.—Sale of XVIIth and XVIIIth century American, English, French and Italian furniture, Flemish, Beauvais and Aubusson tapestries and XIXth century English silver, from the collection of George H. Drew of Southampton, L. I., with additions.	
December 3, 4, 5, at 2.15—Sale of the XVIIth and XVIIIth century American	

## Fine Renoir at Galleries of Marie Sterner

Following the lead of Marie Harri-man in featuring Rousseau's "La Noce" as the painter's masterpiece at her opening exhibition, Marie Sterner presents her recently acquired "Young Girl With Flower Basket" in solemn grandeur under the imposing caption of "Renoir Masterpiece." And let me hasten to add that her resounding title to the exhibition is fully justified by the quality of this hauntingly lovely painting, which shows the master impressionist in the full flower of his genius. It has all the soft and luscious color quality that Renoir knew so well how to achieve with his broken pigmentation, and yet, despite the opalescent, shimmering intangibility of the painting, it has an underlying strength and authority of form. The garden setting enhances the flower-like glamour of the portrait which has that satisfying "signed-all-over" stamp of the artist's richest period.

furniture and contemporary decorations, exhibited during the summer at King Hooper Mansion, Marblehead, Mass., also the choicest specimens from the collection of Hyman Kaufman of Boston and the collection of silver belonging to Herbert Lawton of Boston. Exhibition begins Sunday, November 29, 2-5 p. m.

### 810 Galleries

40 East 45th Street

November 28 at 2—Old English furniture. December 4, 5, at 2—Miscellaneous sale of furniture and furnishings, silver, etc., from the residence in Southampton of Thomas Howell.

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## First Editions of the World's Great Classics Shown In Important Exhibition at the Rosenbach Galleries

An exhibition of first editions of great books that have influenced the world and its people is now on view at the Rosenbach Galleries and will continue until January 16. Two hundred volumes considered worthy of this distinction are included in this important showing. We reprint below a condensation of the foreword to the catalog, which contains most illuminating information on these classic works:

This exhibition is extremely significant at the present time. . . . Most of the books on view are impervious to the vicissitudes of nations, men or markets. They are examples of the great book "that look on tempests and is never shaken." They are supreme things of all time. . . .

In making up this exhibition there has been no slavish following of lists, although naturally there are certain great authors such as Homer, Shakespeare and Cervantes who will always be represented in any assemblage of this character. Since there is not, nor ever will be a final list of the most famous "firsts" every collector and booklover should have his own individual views on this subject.

Some almost unobtainable books have been included in the exhibition, among them being first editions of such great books as Cicero's *De Officiis*, 1465, probably the first classic ever printed; Wolfram von Eschenbach's *Parzival*, 1477; the first illustrated edition of Chaucer's *Canterbury Tales* (1484); the *Book of St. Albans*, 1486, the first English sporting book; Surrey's *Songs and Sonnets*, 1557; the earliest complete edition of *The Cid*; Shakespeare's *Sonnets*, 1609, or a Bunyan's *Pilgrim's Progress*!

Other famous books, comparatively common in the first edition, are of the greatest rarity with the original binding. The *First Folio* of Shakespeare is a case in point, there being only four perfect copies known in this state, of which the Rosenbach Galleries own two. Also in the present exhibition is a copy of the Kilmar-nock Burns, 1786, in the original wrappers and uncut, and a first of Burney's *Evelina* in the same rare state.

The exhibition also reveals the strange contrasts in the typography of famous books in various periods. The beauty characteristic of the XVth century classics is finely illustrated by William Caxton's noble 1483 edition of Gower's *Confessio Amantis* in the present showing, while the comparatively poor printing done in the XVIIth century may be seen in the first folio of Shakespeare—perhaps the best loved volume in the world. Even the first edition of Cervantes' immortal *Don Quixote*, 1605, is a far

more prepossessing volume than the first folio.

Some of the volumes in the exhibition cannot be considered great in any sense, but they are celebrated among collectors as the first fruits of an author's mind. In this category are Poe's *Tamerlane*, Hawthorne's first publication, *Fanshawe*, Kipling's first book *Schoolboy Lyrics*, and a few other items.

Memories of college days will be recalled by the numerous original editions of standard classical works, among the best known of these being Livy's *Roman History*, printed at Venice, 1469, Seneca's *Tragedies* (1479); which has had a wider influence on the drama than perhaps any other book; Aristophanes' *Comedies*; Ratdolt's printing of *Euclid*, 1482; Aulus Gellius' *Attic Nights*, 1469, and Lucan's *Pharsalia* of the same year. Homer is represented by the finest copy known of his *Works*, 1488, bound in the original black morocco, gilt tooled.

Before passing that immutable line that divides the cradle books of printing from the millions that succeeded four works, each of outstanding importance in its particular sphere, must be noted. These are the *Imitation of Christ* by Thomas à Kempis (1473), second only to the Bible in the multiplicity of its editions; the 1479 Milan edition of Aesop's *Fables*, the original source of their world-wide popularity; and, in the realm of medicine, the

two great volumes of Galen's *Opera Medica*, the most famous of all the medical works used by our ancestors, whose author is five times referred to by no less a figure than William Shakespeare; and the first book on the game of chess, which appeared in Salamanca in 1496, of which there are only two other perfect copies known.

Among the XVth century "firsts" we have the earliest English edition of More's *Utopia*, 1551, a work that anticipates the arguments of our modern socialists and social reformers; the first issue of the world-famous *Heptameron*, Paris, 1558; and nestling, curiously enough, almost next to it, John Foxe's celebrated *Book of Martyrs*, 1563! It seems here as if Queen Margaret of Navarre had taken the place of poor Mary of Scotland as a subject for the great preacher's venom. Among other great firsts of the XVth century may be found the earliest editions of Gammer Gurton's *Needle*, 1575; Montaigne's *Essays*, 1580; Sidney's *Arcade*, 1590; Spenser's *Amoretti*, 1595; and the only perfect copy known of Meres' *Palladis Tamia*, 1598, containing the first list of Shakespeare's plays.

Shakespeare is naturally more fully represented in this exhibition than any other author. Besides a magnificent copy of the celebrated *First Folio* there are included *The Rape of Lucrece*, 1594; *Love's Labour's Lost*, 1598; *Much Ado About Nothing*, 1600; *King Lear*, 1608; the *Sonnets*, 1609;

*Troilus and Cressida*, 1609; *Othello*, 1622; and the *Poems*, 1640. The *Troilus*, the first issue, is one of the few quartos lacking from the great Folger collection. This is an uncut first as it was issued and is the only true quarto of Shakespeare published during his lifetime than has survived in this condition. It contains the famous Prologue wherein there is a prophecy so remarkable and so startling to collectors today that it may be repeated after more than three centuries: "And beleeve this, that wher hee [Shakespeare] is gone, and his Commedies out of sale, you will scramble for them."

The full-blooded Elizabethans—Christopher Marlowe, Ben Jonson,

John Marston, John Webster, Thomas Dekker, Cyril Tourneur and Michael Drayton—with their full-blooded plays, poems and stories, are well represented.

Comparatively little Americana is included in this exhibition, this being rather a kingdom to itself, to be reserved for a future date. However, a few were felt to be indispensable, among them being Captain John Smith's *History of Virginia*, 1624, in a particularly interesting copy, with the full-size portrait, only one other being known. This leads naturally to other great American "firsts," Eliot's *Indian Bible* printed in Cambridge,

(Continued on page 26)

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# BERLIN LETTER

By FLORA TURKEL-DERI

There is every reason to acclaim the Secession Society's change of locality, which has been necessitated by the uncertainty of present-day conditions. Contemporary art does not need a large, pompous setting and the intimate, low-ceilinged rooms which have now been provided are an actual improvement on the old quarters. Limited wall space has also resulted in a more judicious selection of the exhibits. Thus it happens that the fall show is rather homogeneous and almost without its usual weak points. It presents a competent survey of the more important forces among living German artists. A small array of works by the recently defunct Lesser Ury does homage to this artist who was an honorary member of the association for many years. The present retrospective gives an idea of Ury's thoughtful, individual work, that will be more amply presented on another occasion.

This exhibition proves that contemporary art is coming more and more into its own again. The majority of the painters use the modern idiom flexibly and naturally; they have freed themselves from conventions and movements and go in for structural profundity and substantial color. However, it is apparent that despite courage and force of expression, these artists suffer from the anguish of the people as a whole. The influence of troublesome social conditions prevents many of these paintings from reaching their full potentialities of expression, their creators' fire being quenched before attaining final focus. However, one feels that some passion animates the whole and is thankful for such offerings.

Among the most mature productions is "View of a Harbor" by Anton Kerschbaumer, whose artistic promise was not fulfilled when he died recently at

a comparatively early age. He handles color masses in a broad, forceful way and obtains beautiful modulations of form. A definite statement is a "Still Life" by Karl Döbel, notable for its sure feeling for rhythm and living warmth of pigments. Count Merveldt has two compositions to his credit, revealing his successful striving for simplification of form and serenity of conception. A seashore view by J. W. Schüleln impresses one by its living surface and perfect organization. A genuinely pictorial talent becomes manifest in W. Scharrenberger's "Montparnasse," which has the clarity of atmosphere so characteristic of that locality. Werner Scholz, a newcomer in this assembly, stands out through the expressive force of his brushwork. With him, color and form are not ends in themselves, but means towards emotional suggestions of deepest intensity. "Adoration I" shows nuns absorbed in prayer; "Adoration II" a peasant woman and her child in veneration before the altar, while "Mother and Child" reveals the most tender feelings of womanhood. Underlying these pictures is a true humanity and a profound affection for the weak and powerless. As to the sculptures, they include quite a number of interesting works: a finely wrought bronze head by Otto Baum, a portrait bust by Emt Roeder of simple, unaffected dignity, Waldemar Raemish's harmonious "Penseroso" and a group by Milly Steger, displaying powerful treatment of form.

New creations by Schmidt-Rottluff are on view at the Flechtheim Gallery. These landscapes and figure pieces are the fruits of a sojourn in Italy and they possess the simplicity of outline and strength of conception that have always characterized this artist's work. In addition, they have an amplitude of form and design that mitigate their Teutonic robustness. One feels the energy and honesty of conviction in

these uncompromising remouldings of visual experience. Schmidt-Rottluff builds up his compositions like an architect erecting a house: broad, massive color planes are shaped to fit together in a sonorous rhythm. The landscapes are more convincing than the figure pieces, in which the soul of the models seems crushed under the powerful grip of the artist's intense passion. However, although the features in these figure compositions are without meaning, the color still moves us by its daring intensity.

Sculptures by the Catalan artist, Monolo (Manuel Martiniz Hugue) are shown in conjunction with the Schmidt-Rottluff show. He is both outwardly and inwardly a minimized Maillol. One learns from the catalog that this artist has led a wild and debased life and one finds considerable discrepancy between these facts and the tame, harmless works of which he is the author. Perhaps his restless soul found relief in shaping the solid and compact figures of Catalan peasant women, laborers, etc., yet his works lack entirely that force of individual character which would make them interesting.

A newcomer is the Hungarian artist Aurel Bernath, at the Hartberg Gallery. His paintings with their delicate colors and fragile realization of personal impressions are very refined and of great sensibility. The artist's vagueness of statement gives these pictures an aura of imaginary invention, suggestive of hallucinations. It is remarkable that the subject most interesting to the painter is himself—a comparatively great number of self-portraits being among the exhibits. They show a thin, dimly palpable figure conjured up as from a phantom world. The strangely poetical landscapes are also painted with a palette of soft colors, the natural aspect of things being wrapped in a veil of twilight haze. It is obvious that the painter wishes to reveal the subtle equivocal phases in

human life and in nature and to make himself the interpreter of fancy and fiction in everyday surroundings.

In commemoration of the twenty-fifth anniversary of the founding of the artistic association "Brücke," the print-room has arranged a comprehensive survey, showing characteristic graphic works of its members: Kirchner, Pechstein, Heckel, Schmidt-Rottluff, and Otto Müller. In 1906 these young rebels aimed at replacing naturalistic by imaginative conception. No longer wishing to be directed by the forms of nature, they followed their inner vision which revealed another, stranger world of their own. This search after pictorial realization of individual feelings is common to all the artists of this group, each of whom found a particular way to express the joys and torments of his soul. A tendency towards constructive composition, towards strength and weight of forms is also characteristic of all these creations which are akin in discarding the disillusion and over-cultivation of the post-impressionistic style. The spiritualization of pictorial content has proved a tremendous enrichment to the art of our century, and the combined action of the "Brücke" men has been a great stimulus in regaining deeper meaning, intensity of feeling, and power of persuasion for contemporary German art.

The special exhibition in the Kaiser Friedrich Museum of portraits from the early Egyptian period until the XVIIIth century, which was announced in my last letter, has now been thrown open to the public. It is housed in a room adorned with tapestries depicting scenes from the "Acts of the Apostles" after designs by Raphael, which leave enough space on the lower part of the walls for the arrangement of the pictures and sculptures selected for this show. It has been wise, indeed, to restrict the number of exhibits to twenty-nine portraits in order to make

the visitors thoroughly acquainted with what is offered them.

Because the portrait artist is faced with the problem of equilibrating his own individuality with that of the model, work in this genre is particularly interesting, although sometimes both the work and its creator are overpowered by the mighty style of the epochs. However, it remains to be seen how the public will react to the presentation of this rich, though uniform fare. The idea of singling out works of particular distinction is not new, for arrangements of this kind have taken place both in other German museums and abroad. However, in these cases a certain variety was injected into the displays by varying subject matter. It is questionable whether the similarity of theme enhances the impressiveness of the present show and it may be that the general public will tire too quickly of a display devoted entirely to portraiture. Perhaps the layman, whose interest is inevitably bound to the more immediately tangible, would be more easily attracted by a greater diversity in the actual contents of the pictures. Generally the naive gallery-goer comes to appreciate art through subject matter and finds his way but gradually to the understanding of purely aesthetic qualities.

Leaving aside these objective statements, the present exhibition is doubtless a very satisfactory enterprise, and should be thankfully acknowledged as an attempt towards relieving the disadvantages inherent in the size and scholarly aloofness of museum organization. It is certainly one of the outstanding tasks of popular education to enhance the enjoyment of art in circles that have hitherto been oblivious to it. Here, an opportunity is provided for many to see some of the pearls of the gallery which in their present arrangement represent a survey of the creative achievements of mankind throughout the ages.

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## LONDON LETTER

By Louise Gordon-Stables

The firm of Sotheby has delivered itself to the press of a number of weighty comments upon the decision of Lord Lothian to sell in New York City his famous library at Blickling Hall. According to this authority on salesroom politics, it is a distinct mistake to suppose that the bulk of auction treasures are bought by collectors from the U. S. A. or their representatives. It is the great publicity given to American purchases which creates this impression, while the occasions on which they have to retire from the field, beaten by English or other competitors, remain comparatively unsung. They do not, of course, deny a preponderance of buying on the part of America in certain fields, such as those of primitives and books ranging in date from the XVth to the present century, but even the case of the purchase of illuminated manuscripts by Mr. Pierpont Morgan does not place his countrymen in advance of European buyers in this direction. Sotheby's quotes in support of this contention the recent Yates-Thompson sale at their rooms of illuminated manuscripts, the most important sale of the kind in many years. In this instance, Americans bought less than a third of the lots, and these not of the most costly.

And above all, it is contended that whereas in London we have a course of bidders of all nations, in New York their number is necessarily much more restricted. It is a curious thing for which I offer no explanation, that while American enthusiasts are prepared to journey to London to attend an important sale, the reverse does not hold good of the English buyers. But, of course, it is possible that business might be done through British agents on your side.

This is the day of the young man in art, so that the project of the Wertheim Gallery to organize a group of some twenty British artists still in their twenties, and to hold exhibitions of their work under the name of "The Twenties Group," seems to be sound. There are amongst the names, those of some youngsters who have already won their spurs at the Academy and elsewhere, to wit: Michael Wickham, who had three exceedingly able portraits in the show this spring, and Evan Walters, a Welshman, who has deserted the profession of miner for that of artist, and apparently with good reason.

The tendency of the young sculptors to work in wood rather than in stone or bronze has given us of late much that is significant in carvings. Different woods suit themselves with great facility to different effects, the color and the grain helping, when appropriately selected, to suggest a variety of subtleties. Henry Moore, a Yorkshireman now showing at the Reid-Lefèvre Galleries, has found that such woods as sycamore, in which he has executed a "Mother and Child," and beechwood, in which he has wrought an equally eloquent work, more abstract in conception, suit his fancy admirably. Moore's technique is at first sight one of paradoxes. His modeling seems to be in direct contradiction to that ordained by nature but it would be impossible to deny it a certain grandeur. It is perhaps when he is content merely to suggest the human form that he shows himself the most compelling.

We have been interested in England by the suggestion put forward in the pages of *The Chicago Tribune* that certain war debts should be liquidated on our part by giving up art treasures in lieu thereof. I have no doubt that this suggestion would be welcomed here by a large section of the comparatively ignorant, but I fancy that the loss of prestige would go ill with the majority. Probably those who are revolutionaries where art is concerned would hail the notion as a means of fostering new and rising talent.

For the fourth time Henry Lamb is showing, this time at the Leicester Galleries. In his portrait work we see him at his best. Not alone has he a very delicate sense of character and a fine feeling for color, but his sense of humor very vitally lights up his canvases. He stresses the personalities and occasionally the affectations of his sitters without hint of caricature. Each successive one-man show places this artist on a higher rung.

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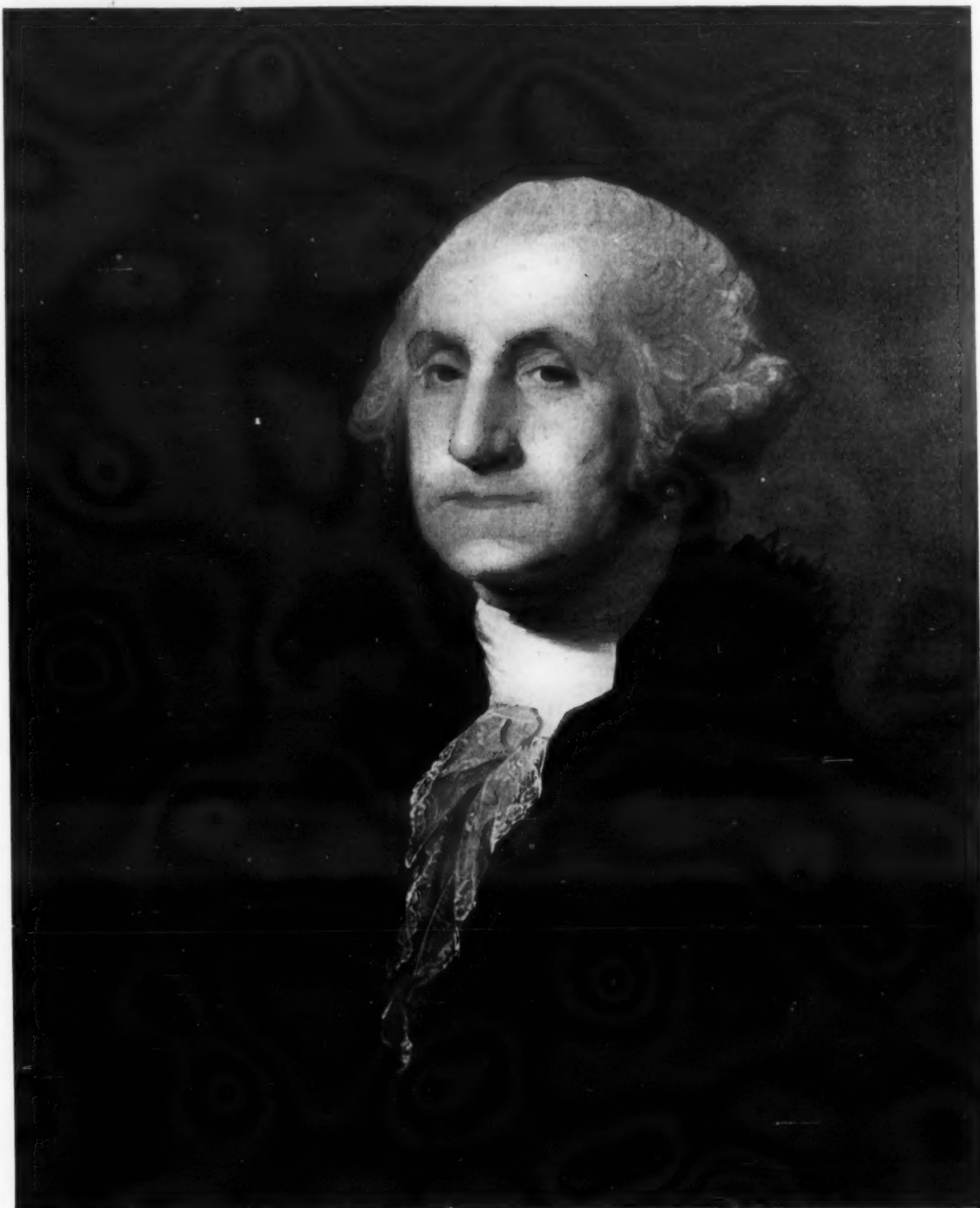
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## AUCTION PRICES OF THE WEEK

## EHRICH PAINTINGS

American-Anderson Galleries—Important paintings from the Ehrich Galleries of New York were sold on the evening of November 20, bringing a grand total of \$83,770. We list below, with names of purchasers when obtainable, all canvases bringing \$500 and over:

10—Zuccarelli, Francesco, "Pair of Landscapes with Figures and Cattle," canvas.....	\$700
22—Hamilton, Hugh Douglas, "Portrait of a Gentleman in Library," canvas.....	500
27—Beach, Thomas, "Portrait of a Gentleman".....	1,500
29—Zoffany, John, "Portrait Group".....	1,900
31—Mortimer, "John Hamilton, Henry Reade Revell Esq., with His Wife and Son"; W. W. Seaman, Agt. ....	3,300
33—Copley, John Singleton, "Sir Joseph Banks F.R.S."; Lewis, Sow & Munves.....	2,000
36—Lawrence, Sir Thomas, "Fanny Kemble"; R. C. Vose.....	3,200
37—Reynolds, Sir Joshua, "Portrait of a Gentleman".....	1,000
38—Zoffany, John, "General Sir John Claverling, K.B.".....	1,000
39—Gainsborough, Thomas, "John Durrant".....	1,100
40—Lawrence, Sir Thomas, "Mrs. Thomas Creasey"; John Levy Galleries.....	3,200
41—Hoppner, John, "John Corbet, M. P., of Sandowne".....	1,250
42—Raeburn, Sir Henry, "Portrait of a Lady"; W. W. Seaman, Agt. ....	8,100
43—Stuart, Gilbert, "Colonel Timothy Pickering".....	1,000
44—Tintoretto, "Venetian Senator"; H. E. Russell, Agt. ....	4,400
45—Carpenter, Francis Bicknell, "Abraham Lincoln"; L. J. Marion, Agt. ....	8,500
46—Peale, Charles Willson, "George Washington"; J. F. Johnson.....	4,300
47—Pannini, Giovanni Paolo, "Ruins of Rome".....	1,000
48—Zoffany, John, "Henry Perkins Weston and Family".....	3,000
49—Ruisdael, Jakob von, "Romantic Landscape"; R. C. Vose.....	7,000
50—Flemish School, XVIIth century, "Portrait of a Gentleman in Red".....	950
51—Georgio, Francesco di, "The Triumph of Chastity"; S. Campbell.....	3,100
52—Master of the Hausbuchs, German XVth century, "Mary Magdalene".....	1,100
53—Veneziano, Lorenzo, "La Sposallizio".....	1,000
54—Strigel, Bernhard, "St. Catherine".....	650
55—Strigel, Bernhard, "St. Lawrence".....	650
56—Fredl, Bartolo di, "Enthroned donna and Child with Saints".....	1,900
57—Master of Antwerp, "Madonna and Child and St. Anne".....	1,800
58—Del Conti, Bernardino, "Madonna and Child with St. Joseph and an Angel"; S. Campbell.....	2,200
62—Barraud, Willia, "The Hunt".....	950
66—Phillips, Charles, "Portrait Group of the Churchill Family".....	500

## COCHRANE, SHARPE, CLYDE, ET AL., PAINTINGS

American-Anderson Galleries—The sale of paintings on the evenings of November 20 and 21, sold by order of the estates of the late Gifford A. Cochran, the late Lucien Sharpe, the late William P. Clyde, et al., brought a grand total of \$67,943. The highest price was paid by H. E. Russell, acting as agent, for "The Lady Charlotte Hope" by Raeburn. All sales over \$500 with purchasers are as follows:

6—Hassam, Childe, "Winter, New York City" (1901); W. W. Seaman, agent.....	\$725
7—Cornille de Lyon (Flemish, 1505-1574), "Portrait of a Lady"; Mrs. Ryle Smith.....	650
8—Cornille de Lyon (Flemish, 1505-1574), "Portrait of a Nobleman"; Mrs. Ryle Smith.....	750
14—Schreyer, Adolf, "Covered Wagon"; Samuel J. Aronson.....	625
16—Frieske, F. C., "The Basket of Flowers"; Chester Dale.....	800
17—Wouvermann, Philips (Dutch, 1619-1668), "A Hunting Party"; Plaza Curiosity Shop.....	525
18—Rousseau, Pierre Etienne Theodore, "The Old Bridge"; Clapp & Graham.....	1,000
20—Herring, J. P. (British, 1795-1865), "Matilda, Winner of the Great St. Leger, 1827"; Mrs. J. G. Douglas, Jr. ....	1,500
21—Pollard, James (British, 1797-1859), "Saddling in the Warren, Epsom"; Charles H. Thienot.....	1,000
23—Martin, Homer D., "A Glimpse of the Sea"; Miss Caroline White.....	650
24—Daubigny, C. F., "Paysage"; Thomas Young.....	650
24-a—Greuze, J. B., "Head of an Angel"; Mrs. George Baker.....	850
25—Morland, George, "Winter"; Thomas Young.....	1,200
26—Morland, George, "Summer"; Thomas Young.....	1,200
27—Daubigny, C. F., "Evening; Ducks and Cattle"; Clapp & Graham.....	1,400
28—Sisley, Alfred, "Vue de Moret"; H. K. Hockschild.....	1,300
32—Mauve, Anton, "Cattle in a Pasture"; DeWitt Galleries.....	500
33—Rousseau, Pierre Etienne Theodore, "A Red Sunset after a Rainy Day"; Clapp & Graham.....	1,900
34—Maris, Jacob, "The Dome, Amsterdam"; Miss Caroline White.....	1,500
35—Murphy, John Francis, "On the Brow of the Knoll"; Metropolitan Galleries.....	650
36—Murphy, John Francis, "Hillside in October"; Howard Young.....	950
37—Ziem, Felix, "Venetian Scene"; Clapp & Graham.....	3,400

38—Corot, Jean Baptiste Camille, "Morning Fisherman"; Clapp & Graham.....	6,500
39—Corot, Jean Baptiste Camille, "The Three Tress by the Lake"; Thomas Young.....	2,400
40—Lawrence, Sir Thomas, "Miss Drake"; H. E. Russell, agent.....	3,300
41—Raeburn, Sir Henry, "The Lady Charlotte Hope"; H. E. Russell, agent.....	25,500
42—Romney, George, "Captain J. Baird"; H. E. Russell, agent.....	3,400
43—Harlow, George Henry (British), "Miss Mary Leader as the Cherry Girl"; Thomas Young.....	900
44—Peale, Charles Willson, "Richard Bennett Lloyd, of Wye River, Maryland (1775)"; A. Rudert, agent.....	4,400
45—Opie, John, "Miss Thornhill"; Clapp & Graham.....	1,050
46—Beach, Thomas (British), "Major Earl Hawker"; H. Lockhart, Jr. ....	525
47—Van de Velde the Younger, Willem, "British Frigate Firing a Broadside"; W. W. Seaman, agent.....	3,000
48—Rondinello, Niccolò (with Giovanna Bellini), "St. John the Evangelist"; Kleinberger Galleries.....	900
49—Robusti, Jacopo (called Tintoretto), "Portrait of a Gentleman"; Leo Nunes.....	550
50—Shee, Sir Martin Archer, "Miss Frances Wood"; Midtown Galleries.....	550
51—Beechey, Sir William, "Mrs. Coppel"; A. J. Miller.....	1,550
52—Van Dyck, Sir Anthony, "Virgin and Child with Angel Musicians"; Plaza Curiosity Shop.....	650
53—Earl, Ralph (American, 1751-1801), "General Gabriel Christie"; Plaza Curiosity Shop.....	525
58—Hoppner, John, "Maria Ellenwood"; R. R. Young.....	1,050
61—Bakhuizen (Dutch, 1795-1860), "Noon Hour"; R. Barnett.....	575

## GOOD PRICES IN SUSSMAN AUCTION

Some interesting prices were obtained in the sale of the Richard Sussman collection, held at the National Art Galleries on November 20 and 21. The fine XVIIIth century French and English furniture offered on this occasion, as well as tapestries, engravings and art objects brought a grand total of \$26,977.50. Among the prices paid were \$500 for a Renaissance tapestry, depicting a boar hunt; \$800 for an XVIIIth century English Queen Anne sofa; \$1300 for an Aubusson tapestry after a cartoon by Oudry and \$750 for a rose point lace banquet cloth with eighteen napkins to match.

## CLARK LIBRARY TO BE AUCTIONED

What is considered the finest copy in existence of the 13th or the Emancipation Amendment and is the only one known to bear a complete set of signatures including Lincoln's and those of all the Senators and Congressmen voting for it, will come up in the Clarke sale of autographs and books at the American-Anderson Galleries on the afternoon and evening of December 3. The dispersal takes place by order of the City Bank Farmers Trust Company, executor of the estate of Thomas

B. Clarke. Exhibition begins November 28. American historical letters and documents by Benjamin Franklin, Robert Fulton, Paul Jones, Abraham Lincoln, Paul Revere and George Washington will also appear. Another feature comprises autograph letters of famous early American artists, paintings by whom were in Mr. Clarke's possession. In the library are many valuable and authoritative reference books on old furniture, silver, porcelains and jades. A group consisting of thirty-three portraits and prints, engravings and mezzotints of early American statesmen are also included.

## JEWELS OFFERED IN CHRISTIE SALE

LONDON.—Christie's are selling in the middle of December the gifts of jewelry and works of art sent in to the Chancellor of the Exchequer for the purpose of aiding the financial situation. As in a similar series of sales held during the war in aid of the Red Cross, Christie's will conduct the dispersal without charge, a service ranking as patriotic assistance on their part.—L. G. S.

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# COMING AUCTION SALES

AMERICAN-ANDERSON  
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## CLARKE FURNITURE

Exhibition, November 28  
Sale, December 2-5

The remarkable group of English XVIIIth century roundabout or "corner" chairs for which the collection of the late Thomas B. Clarke is famous will go on exhibition at the American-Anderson Galleries on November 28. These beautifully carved chairs of the Queen Anne and Georgian periods comprise the only aggregation of its kind ever offered at public sale. The unique mahogany bust of Washington by the master carver of Salem, Samuel McIntire, will also be a feature of the Clarke collection, which includes all the furniture and furnishings of his Southampton home as well as the Murray Hill residence. The sale takes place by order of the City Bank Farmers Trust Company, executor of the Thomas B. Clarke estate.

Four afternoons, December 2, 3, 4 and 5, will be taken up by this dispersal which includes fine English, French, Italian and Spanish furniture and decorations; French and English needlepoint pictures and tapestry panels of high merit; Oriental rugs; Chinese porcelains and pottery; and paintings and drawings. Mr. Clarke's collection of Syrian and Roman iridescent glass of the I-IVth centuries, A. D., and of Graeco-Roman, Persian, Hispano-Moresque, and Italian faience and pottery are grouped at the beginning of the second session, the afternoon of December 3. For the convenience of collectors of Americana, the third session, on December 4, is devoted exclusively to early American furniture, glass, hooked rugs and other decorations. Old English white salt glaze and Queensware and English and Continental pewter appear at the beginning of the first session.

The important sculptured mahogany bust of George Washington, attributed to Samuel McIntire of Salem, has been illustrated and described in *Art in America*, Volume XII, page 40. The first President is shown wearing the uniform of the Continental Army and



GROUP OF THREE INTERESTING ROUNDABOUT CHAIRS

These rare examples are included in the important group of roundabout chairs which are a feature of the dispersal of the Thomas B. Clarke furnishings, to be held at the American-Anderson Galleries from December 2-5.

ENGLISH, ABOUT 1760

the features are skillfully carved after the profile by Wright.

The finely carved corner chairs, constituting in themselves an unique and important collection of museum quality, appear both in the earliest and in the final session of the sale. The majority are of mahogany, but walnut, yew and elm are among the other woods represented. These interesting "roundabout" types include a Queen Anne "master" specimen in walnut, made in England about 1715; a George I example of the five-splat type, and mahogany Chippendale chairs of about 1760 with "four-splat" or ladder backs. A period from about 1710 to about 1820 or 1830 is thus covered by this fascinating and valuable collection, which reveals the tremendous number of variations which the noted XVIIIth century cabinet makers of England were able to play on one theme. Studying individual pieces, one sees much diversity in the design of the upper tier of the back; in the open-work splats, interlacings and strapwork; in the differences between the splats of the upper and lower tier. The cabinet makers also displayed their ingenuity in the molded and valanced seat frames, in the use of varying types of legs and feet and in the carved motives decorating the knees.

Several especially interesting pieces in the collection give concrete illustra-

tion of these variations. Strong Dutch influence is revealed in a finely carved George I walnut "master" chair, while an interesting George II example, with an arched and fretted seat frame in the Chinese taste, has roundabout arms with candle sockets and a richly carved and pierced back. Another fine George II specimen in walnut has an exquisitely carved splat with acanthus, shell and strapwork motives. Of a little later date, about 1760, is a four-splat roundabout chair in mahogany with splendid carving of leafage and other motives. Other important pieces in this section include a graceful Queen Anne "master" armchair and a fiddle-back George I mahogany side chair, notable for the exquisite quality and perfect detail of the carving. An interesting "Hogarth" armchair in

mahogany has arms terminating in carved parrot heads.

In the fine group of early Windsor pieces which come up in the third session devoted to Americana, an eight-legged, bow-back settee of exceptional quality and extremely rare type is outstanding. This specimen, which has knuckled arms and a deep, conforming seat carved from a single piece of pine, dates from about 1760. Another example of this same type dating some thirty years later measures seven feet in length and combines exceptional size with unusually fine quality. Other attractive pieces in this group include a low-back roundabout writing chair of maple, hickory, oak and pine which, like the 1790 settee, is illustrated in Wallace Nutting's *American Windsors*, 1917.

Notable among the larger pieces in this American section are a Chippendale maple scroll top secretary, dating from about 1760 and illustrated in Wallace Nutting's *Furniture Treasury*. A Chippendale cherry wood chest-on-chest of New England workmanship about 1780 has spiral and rope pattern carving which would seem to indicate a seaport origin, such as Newport, Boston or Salem. A Queen Anne maple highboy of the "hooded" type dates from about 1750 and is illustrated in Wallace Nutting's *Furniture Treasury*, as are many other of the early American pieces in this collection.

Among the interesting mirrors in the dispersal is a charming carved and parcel gilt specimen of Massachusetts workmanship, about 1780, with shaped crest or carved and gilded leaf scrolls and ribbon knot, enclosing a likeness of Marie Antoinette. A written note pasted on the back gives data concerning the original owners. Another piece notable for its rarity is a Queen Anne maple desk on stand made in America about 1730 and having a drawer in the apron. Among the children's furniture is a maple and pine ball-foot chest of drawers of the early XVIIIth century.

In the group of rugs and carpets coming up in the fourth session is to be found a beautiful Ispahan weave, dating from about 1600, with a rose-red field. Among the tapestries appear a Wismar Renaissance panel, "The Adoration of the Magi" and a Rhinish silk-woven example of the late XVIIth century, depicting "Gombaut et Macee." Two beautiful Louis XIV pictures in gros and petit point show respectively, Diana and Endymion, and a hunting group with game and exotic birds. Woven in pastel colors, sumptuously enriched with gold and silver threads, is an early XVIIIth century Brussels tapestry, with an allegorical figure of Peace.

Two groups of footstools are found in the Clarke collection. Many charming examples are covered in needlepoint, verdure tapestry, jardiniere velvet and antique Chinese cut velvet. Others are upholstered in beautiful XVIIIth and XVIIIth century Ispahan carpet fragments, among these being a pair of early American stools with trestle supports.

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## Calendar of Exhibitions in New York

**Ackerman Galleries, 50 East 57th Street**—Colored artist's etchings by Elyse Lord, through Dec.

**Ainslie Galleries, Waldorf-Astoria, Park Avenue and 50th Street**—Paintings by Giulio Aristide Sartorio, until Jan. 1.

**American Academy of Arts and Letters, Broadway at 156th Street**—Memorial exhibition of sculpture by Paul Wayland Bartlett.

**American-Anderson Galleries, 30 East 57th Street**—Paintings by Sarah Hanley, Nov. 30-Dec. 19. One hundred contemporary American prints, selected by the American Art Dealers' Ass'n, through Dec. 19. Paintings by B. J. O. Nordfeldt, through Dec. 19.

**American Folk Art Gallery, 113 West 13th Street**—Early American paintings in oil, water color, etc., and on velvet and glass, Pennsylvania Dutch furniture, etc. (Open by appointment).

**An American Group, The Barbizon Plaza, 58th Street and Sixth Avenue**—Paintings by Philipp, Nov. 16-Dec. 5.

**An American Place, 509 Madison Avenue**—Paintings by Marin, through Dec.

**American Woman's Association, 353 West 57th Street**—Chinese costumes of the Ming and Manchu periods.

**Arden Gallery, 460 Park Avenue**—Portraits of children sculptured in wood by Alec Miller, Nov. 17-Dec. 7.

**Argent Gallery, 42 West 57th Street**—Christmas gift exhibition by members of the Nat. Ass'n of Women Painters and Sculptors, through Dec.

**Art Center, 65-67 East 56th Street**—Greeting cards, Nov. 30-Dec. 24. A portrait by Ivanowski, Nov. 30-Dec. 12. Paintings and textile designs by Ruth Reeves, through Dec. 5. Old American pattern glass collected by Mrs. William Grieg Walker, through Dec. 12.

**A. U. D. A. C., 38 East 53rd Street**—Photographs and modern accessories, designed by members.

**Averell House, 142 East 53rd Street**—Art for the garden from English and French estates.

**Babcock Art Galleries, 5 East 57th St.**—Water colors and lithographs by Stan Wood, through Dec.

**Balzac Galleries, 149 Park Avenue**—American scenes by American painters, until Dec. 2. Modern French paintings.

**Belmont Galleries, 576 Madison Avenue**—Primitives, old masters, period portraits.

**John Becker, 520 Madison Avenue**—Oil paintings by André Bauchant, through Nov. 30. Water colors by Jacques Mauny, through Dec.

**Boehler & Steinmeyer, Inc., Ritz-Carlton Hotel, Madison Avenue at 46th Street**—Old masters.

**Bourgeois Galleries, 123 East 57th Street**—Contemporary French art, arranged by the Galleries Zborowski, through Dec. 2.

**Brooklyn Museum, Eastern Parkway, Brooklyn**—Fine prints of the year, Nov. 17-Dec. 31. Brooklyn Society of Etchers, Nov. 26-Dec. 26. Paintings and sculpture by the New York Society of Women Artists and the Society of Swedish Women Artists, Nov. 24-Jan. 1.

**Brooklyn Painters and Sculptors, Inc., 212 Hicks Street, Brooklyn**—Opening exhibition, beginning Nov. 29.

**Brownell-Lambertson Galleries, 106 East 57th Street**—Prints, glass and gifts, through Dec.

**Brunner Gallery, 55 East 57th Street**—Pottery by Artigas through Dec.

**Butler Galleries, 116 East 57th Street**—Paintings "suitable for decoration."

**Carlberg & Wilson, Inc., 17 East 54th St.**—XVIIIth century English and French portraits, primitives and sporting pictures.

**Caz-Delbo Gallery, 561 Madison Avenue**—Memorial exhibition of work by Forain, under the auspices of the French government.

**Ralph M. Chait, 600 Madison Avenue**—Important Chinese porcelains.

**Chambrun Galleries, 556 Madison Avenue**—Permanent collection of French paintings.

**Charles of London, 52 East 57th Street**—Paintings, tapestries and works of art.

**Contemporary Arts, 12 East 10th Street**—Paintings by Belle Cramer, Nov. 17-Dec. 12.

**Cornell Club, Madison Avenue and 38th Street**—Etchings and lithographs by American artists, assembled by the Grand Central Galleries, until Jan. 1.

**Daniel Gallery, 600 Madison Avenue**—Water colors and drawings by Rosella Hartman, through Dec.

**Decora Gallery, 140½ East 52nd Street**—Paintings and drawings by Anton Regier, through Dec. 5.

**Decorators' Club, Room 1408, 745 Fifth Avenue**—Rare antique prayer rugs, collected by H. Michaelyan, Dec. 2-12.

**Delphic Studios, 9 East 57th Street**—Paintings by Raymond Jonson and drawings by Homer Ellertson, Nov. 22, through Dec. 5.

**Demotte, Inc., 25 East 78th Street**—Work by Picasso, Nov. 30, through Dec. 26. Greek, Romanesque, Gothic and Egyptian works of art.

**Deschamps Gallery, 415 Madison Avenue**—Paintings of Westchester.

**Herbert J. Devine, 42 East 57th Street**—Permanent exhibition of early Chinese bronzes, jades, pottery, paintings and sculpture. Most unusual collection of Scythian art.

**Marion Dougherty, 142 East 53rd Street**—Art for ancient and modern gardens.

**Downtown Gallery, 113 West 13th Street**—Recent paintings by Charles Sheeler, Nov. 18, through Dec. 5.

**V. S. Drey, 480 Fifth Avenue**—Paintings by old masters and works of art.

**Dundensing Galleries, 5 East 57th Street**—Most recent paintings by Stephen Etner, Nov. 23-Dec. 1.

**Durand-Ruel Galleries, 12 East 57th St.**—Still life and flower studies by Albert André and Georges d'Espagnat, through Dec. 9.

**Ehrlich Galleries, 36 East 57th Street**—Paintings by old masters and a special Christmas exhibition of linen, china, pottery and antique English furniture, through Dec. 30.

**Fernaghi Galleries, 63 East 57th Street**—Paintings by Antoinette Schulte, landscapes by E. M. Sergeant and sculpture and new paintings by Nura, through Dec. 5.

**Fifteen Gallery, 37 West 57th Street**—Paintings by William A. Patty, through Dec. 4.

**The Gallery, 144 West 13th Street**—"One-man" show by Lucille Bernard and a special French and American show.

**Gallery of Living Art, 100 Washington Square East**—Permanent exhibition of progressive XXth century artists.

**Pascal M. Gatterdam Art Gallery, 145 West 57th St.**—Paintings by Emile Gruppe.

**Goldschmidt Galleries, 730 Fifth Avenue**—Old paintings and works of art.

**Grand Central Art Galleries, 6th Floor, Grand Central Terminal**—Members' exhibition. Exposition of tribal art, under the auspices of the College Art Ass'n, throughout December.

**G. R. D. Studio, 58 West 55th Street**—One-man show by Frederic S. Hynd, through Dec. 5.

**Hackett Galleries, 9 East 57th Street**—Portraits of children by Simka Simkovich, Nov. 16, through Dec. 5.

**Hampton Shops, 18 East 50th Street**—Water colors of duck shooting by Frederic Soldwedel, through Dec. 19.

**Harlow, McDonald Co., 607 Fifth Ave.**—Water colors of hunting dogs by R. Ward Binks, through Dec.

**Marie Harriman Gallery, 61 East 57th Street**—Thirty etchings by Picasso illustrating the "Metamorphoses" of Ovid, Nov. 24 through Dec. 11.

**P. Jackson Higgs, 32 East 57th Street**—The "Peruzzi Madonna" by Raphael.

**Edouard Jonas of Paris, 9 East 56th St.**—Permanent exhibition of French XVIIIth century furniture and works of art. "Primitive" paintings and paintings of the XVIIIth century French and English schools. Paintings by Iwan F. Choultsse.

**Junior League, 221 East 71st Street**—Contemporary Mexican art, assembled by the Delphic Studios, through Dec. 5.

**Kennedy Galleries, 785 Fifth Avenue**—Etchings by John Taylor Arms and drawings by Nancy Dyer, through Dec.

**Keppel Galleries, 16 East 57th Street**—Colored prints and contemporary and old masters, through Dec.

**Thomas Kerr, Frances Bldg., Fifth Avenue at 53rd Street**—Works of art, paintings, tapestries and antique furniture.

**Kleemann-Thorman Galleries, Ltd., 575 Madison Avenue**—Paintings of clipper ships by Prof. Alfred Jensen. New prints.

**Kleinberger Galleries, 12 East 54th St.**—Old masters, through Dec.

**Knoedler Galleries, 14 East 57th Street**—Lithographs and etchings by Forain, through Dec. 5.

**Kranshaar Galleries, 680 Fifth Avenue**—Paintings and water colors by Henry Schnakenberg, through Nov. Water colors and drawings by six British artists, Dec. 3-Dec. 26.

**L'Elan Galleries, 50 East 52nd Street**—Modern French and American paintings (Wiltz, Trunk, Schary, Ault, Branchard, Gaulois and Driggs), Nov. 23, through Jan. 9.

**J. Leger & Son, 695 Fifth Avenue**—XVIIIth century English portraits and landscapes, through Dec.

**Leggett Studio Gallery, The Waldorf-Astoria, 50th Street and Park Avenue**—Drawings by Gennaro Farai, Nov. 30, through Dec. 12.

**John Levy Galleries, 1 East 57th Street**—Sculpture by Sheila Burlingame, Dec. 1, through Dec. 14.

**Julien Levy Gallery, 602 Madison Avenue**—Paintings by Massimo Campigli, through Dec. 11.

**Little Gallery, 29 West 56th Street**—Handwrought silver.

**Macbeth Gallery, 15 East 57th Street**—Lithographs by Stow Wengenroth, through Dec. 15. Small figure subjects by Ivan G. Olinsky and landscape studies by Cecil Chichester, Dec. 1-Dec. 15.

**Pierre Matisse Gallery, 51 East 57th Street**—Paintings by Braque, Derain, Dufy, Lurcat, Matisse, Picasso, Rouault and Rousseau.

**Maurel Gallery, 680 Madison Avenue**—Paintings by Francois Quelvée.

**Metropolitan Galleries, 730 Fifth Avenue**—American, English and Dutch paintings.

**Metropolitan Museum of Art, 82nd St. and Fifth Ave.**—Lace and costume accessories, Gallery H19, through December 31. Prints (selected masterpieces), Gallery K41. Daggers and knives from the Caspar Whitney collection, Gallery H5, through Dec. Turkish embroideries of the XVIIIth, XVIIIth and XIXth centuries, Gallery H17, through February 14. Reproductive prints, Galleries K37-40, through Dec. 27.

**Michaelson Galleries, 20 West 47th Street**—Oriental rugs, old tapestries, chenille carpets.

**Mitch Galleries, 108 West 57th Street**—Portraits of America's most distinguished women by Leon Gordon, to Dec. 5. Oils, water colors and etchings by Joseph Margulies to Dec. 6, and work by Ault, Brook, Coleman, Karfiol, Riman, Speight, Sterne and Weber.

**Montross Gallery, 785 Fifth Avenue**—Bronze sculpture by Doris Porter Caesar, Nov. 30-Dec. 12.

**Morton Galleries, 127 East 57th Street**—Paintings by Maurice Bretannes, Nov. 30-Dec. 14.

**Museum of Modern Art, 730 Fifth Avenue**—Paintings and sculpture by Henri Matisse, through Dec. 6. Open Tuesday and Wednesday evenings.

**Museum of French Art, 22 East 60th Street**—Renoir and his tradition, through Dec. 22. Photographs of contemporary French Celebrities by Manuel Frères, Dec. 2-Jan. 1.

**National Academy of Design, 215 West 57th Street**—Winter exhibition.

**National Arts Club, 15 Gramercy Park**—16th annual exhibition of the Society of American Etchers, Nov. 26-Dec. 26.

**J. B. Neumann, New Art Circle, 9 East 57th Street**—Paintings by Beckmann, Bombois, Herrmann, Hondius, Klee, Rouault and Sheeler.

**Newark Museum, Newark, N. J.**—Modern American paintings and sculpture. American folk sculpture, through January.

**Newark Public Library, Washington Park, Newark**—Books printed by the late William Edwin Rudge from the R. C. Jenkinson collection. Five years of commercial printing art in America and Europe, until Dec. 25.

**Newhouse Galleries, 11 East 57th Street**—XVIIIth century portraits and landscapes.

**New York Public Library, 476 Fifth Ave.**—Memorial exhibit of prints by S. L. Smith, Dec. 1-Feb. 1. French illuminated mss. and books covering a period of six hundred years (1300-1900), through Dec. Modern Graphic art from Offenbach-am-Main, until Dec. 25.

**New York University, 100 Washington Square**—Exhibition of recent acquisitions.

**Painters' and Sculptors' Gallery, 22 East 11th Street**—Paintings by Karfunkle, Reisman, Ettenneret and Liberte.

**Park Gallery, 561 Madison Avenue**—Decorative flower pieces by Bes (Mrs. Lawrence Wright).

**Frank Partridge, 6 West 56th Street**—Old English furniture. Chinese porcelains and paneled rooms.

**Frank K. M. Rehn, 683 Fifth Avenue**—Paintings by Kenneth Hayes Miller and recent paintings by Charles Rosen, through Dec. 5.

**Reinhardt Galleries, 730 Fifth Avenue**—Italian and German primitives. Old masters and paintings by French and American contemporaries.

**James Robinson, 721 Fifth Avenue**—Exhibition of old English silver, Sheffield plate and English furniture.

**Roerich Museum, Riverside Drive and 103rd Street**—Sculpture by Fausta Vittoria Mengarini and water colors by Saul Raskin.

**The Roosevelt (Room 459) Madison Avenue and 45th Street**—Paintings by Edwin B. Child (official painter with the Carpelan-East Indies expedition).

**Rosenbach Galleries, 15 E. 51st Street**—First editions of great books until Jan. 16.

**Schulthels Galleries, 142 Fulton Street**—Paintings and art objects.

**Schwartz Galleries, 507 Madison Avenue**—Marine paintings, through Dec.

**Scott & Fowles, 680 Fifth Ave.**—XVIIIth century English paintings and modern drawings. Water colors by Rowlandson (1756-1827).

**Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd St.**—Works of art.

**Jacques Seligmann Galleries, 3 East 51st Street**—Paintings, tapestries and furniture.

**Silberman Gallery, 133 East 57th Street**—Paintings, objects of art and furniture.

**W. and J. Sloane, Fifth Avenue at 47th Street**—Contemporary American ceramics.

**S. P. R. Galleries, 40 East 49th Street**—Paintings and drawings by James E. Davis, Dec. 1-28.

**Stair and Andrew, 71 East 57th Street**—Special exhibition of XVIIIth century cabinets, bookcases and secretaries.

**Marie Sterner, 9 East 57th Street**—International exhibition of paintings and water colors, through Dec. 4. "A Renoir Masterpiece."

**Stora Art Galleries, 670 Fifth Avenue (entrance on 53rd St.)**—Bronze statues before Christ. (Hittite, Etruscan, Greek and Egyptian).

**Valentine Gallery of Modern Art, 69 East 57th Street**—Fifteen paintings by Joseph Stella, Nov. 30-Dec. 19.

**Van Dieman Galleries, 21 East 57th St.**—Paintings by old masters.

**Vernay Galleries, 19 East 57th Street**—Special exhibition of XVIIIth century English furniture, silver, porcelain and paneled rooms.

**Wanamaker Gallery, au Quatrieme, Astor Place**—American antique furniture attributed to Goddard, Townsend, Seymour, McIntire and others.

**Julius H. Weltzner, Inc., 122 East 57th St.**—Old and modern paintings.

**Weyhe Gallery, 794 Lexington Avenue**—Miscellaneous holiday show, Nov. 30, through Dec.

**Whitney Museum of American Art, 10 West 8th Street**—American paintings and sculpture of the last fifty years, until Jan. 1.

**Wildenstein Galleries, 647 Fifth Avenue**—Sculpture by Emily Winthrop Mills.

**Hotel Windsor, 100 West 58th Street**—Sculpture and paintings by an American group.

**Women's City Club, 22 Park Avenue**—Flower pictures in water color by Leon Carroll.

**Yamanaka Galleries, 680 Fifth Avenue**—Group of important early Chinese bronzes.

**Howard Young Galleries, 634 Fifth Ave.**—Selected group of old and modern masters, through Dec.

### TURKS TO UNCOVER ANCIENT MOSAICS

The beautiful mosaic figures adorning the walls of St. Sophia, in Istanbul, which were plastered over by the Turks when the cathedral was converted into a mosque, are to be restored, reports *The New York Herald* of Paris. The Turkish government recently agreed to the removal of the plaster covering the mosaics, which are 1,400 years old and are numbered among the foremost art treasures of the world.

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## RARE "FIRSTS" IN ROSENBACH SHOW

(Continued from page 26)

Mass., in 1661, bound in its original covers and with it, though over one hundred years later, Aitken's Philadelphia Bible of 1782, the first English Bible printed in America. The first examples of American poetry, in the shape of Anne Bradstreet's *The Tenth Muse*, London, 1650, and her *Several Poems*, Boston, 1678, are linked in the showing with the greatest of the moderns—the first issue of Whitman's *Leaves of Grass*, providing great contrasts in styles.

The XVIIIth century birth of the modern novel in England is represented by practically all the great forerunners of our latter-day literature. From *Robinson Crusoe* to *The Vicar of Wakefield* we see the brilliant works of the century pass. With the first issues of the first editions of the three parts of *Robinson Crusoe* is its appearance in Heathcote's *Intelligence*, of great interest not only because it contains one of the earliest prints of this work, but because it is the first newspaper to present a work of fiction in serial form. Fielding's *Tom Jones*, Richardson's *Clarissa* and Sterne's *Sentimental Journey*, Swift's *Gulliver's Travels* and Boswell's *Life of Johnson* are but a few of the treasures representative of the century. Most of these are rare, but since they give the modern reader the same keen enjoyment that they communicated to their original possessors, they are far more than "collectors items."

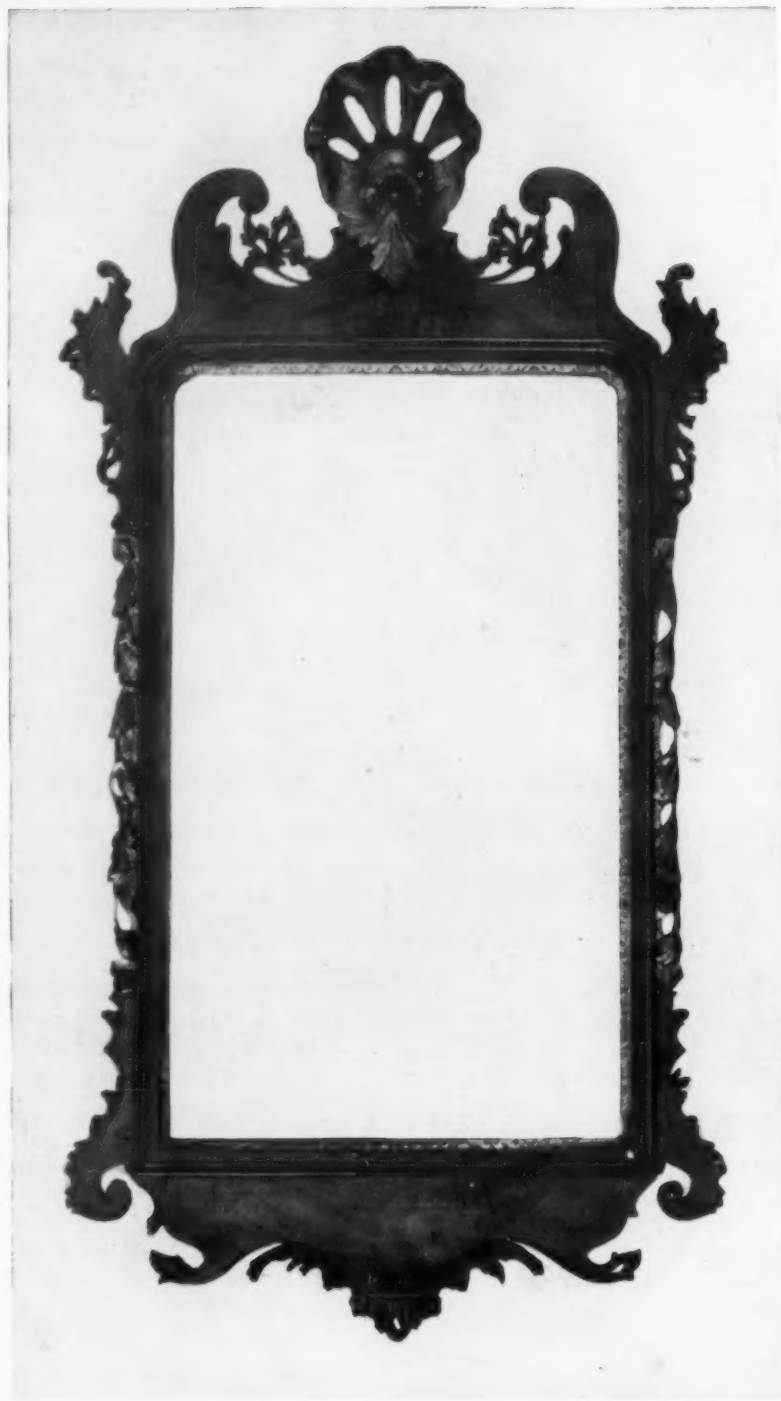
There are numerous really great firsts which have an added quality, that of "association," which will endear them to everyone. We can mention only a few of those included in the exhibition. *The Siege and Conquest of Jerusalem*, written by Godfrey of Bologne and printed by Caxton in 1481, is here represented by the copy which once belonged to Edward IV, King of England from 1461 to 1483. The matchless copy of *The Faerie Queen* which Spenser presented to Elizabeth Boyle, later his wife, with the first sonnet of the *Amoretti* inscribed by him on a blank leaf is the most thrilling memorial of the Elizabethan age that has come down to us. There is a presentation copy of Ben Jonson's *Works*, 1616. It is inscribed, "Ben Jonson's glist and Testimony of Observation," and what conjectures we might make as to the identity of the recipient! Where will another Kilmarnock Burns be found to equal Mrs. Dunlap's own copy with hundreds of notes in her handwriting all referring to the author? The finest Keats volume that has yet been found is also included—his own copy of the *Poems* of 1817, in original boards, uncut, with four of his most famous poems written on the fly leaves, with, finally, a presentation inscription to his greatest friend. Nor must we overlook the tender copy of Poe's *Tales of the Grotesque* which the ill-fated poet presented to his wife, Virginia.

Readers will notice with some dismay that the exhibition does not include Dr. Johnson's Dictionary. This, the foreword states, has been done merely to pique that great Johnsonian, Mr. A. Edward Newton, to a further defence of its high merit, morally, aesthetically and socially. There has been included in its stead the first edition of that hopelessly rare little volume, the irresistible and more influential *Baron Munchausen's Travels*.

### CHICAGO

The third international exhibition of lithography and wood engraving will open at the Art Institute on Thursday, December 3, and continue until January 24.

Any doubts as to whether Chicago is to have its Century of Progress Exposition in 1933 are dispelled when one sees a series of photographs on view at the Burnham Library of the Institute. Of the buildings already completed, there is a picture of the reproduction of Fort Dearborn, which is the Administration building, with interior view of the board room and the exhibit of Mayan ornament. The Travel and Transport Building, with its dome suspended by "sky hooks," is also to be seen in its completion. The architectural renderings in the group show the Hall of Science and the Electric Group, both of which are under construction, as well as illustrations of other buildings to be built as soon as the land is ready for them.



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An interesting example included in the King Hooper sale at the National Art Galleries from December 3-5.

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## THE ANTIQUARIAN CHANGES NAME

With its de luxe Christmas edition just out, *The Antiquarian* changes its name to *The Fine Arts*, thus broadening its scope without sacrificing any of its authority in the fields of antiques and ancient art in which it has held a leading position.

Stressing the primary reason for the change as the broadening of interest in the arts on the part of the American public, Mr. Edward Lyman Bill, the publisher, makes clear in his statement in the December number that the constantly growing tendency of the American collector toward decoration and also toward the acquisition of artistic objects of later periods, has made obsolete such a name as *The Antiquarian*.

## ROMANOVSKY WINS POPULAR PRIZE

The so-called "popular prize," the Lee Jeffreys award of \$250, given annually at the Grand Central Art Galleries, this year went to Dimitri Romanovsky for his painting entitled "Alice." Second honors went to Hovsep Pushman for his still life painting entitled "Evening Hours," which is an attractive arrangement of a small buddha with two or three pieces of glassware. Third honors went to Kyohei Inukai for his portrait of Miss M.

"Alice" by Romanovsky is a life-size nude figure, executed neither in the extreme modern manner nor in the school of Bougereau. The figure is individually modeled and painted with great certainty and a strong feeling for vitality and power of expression.

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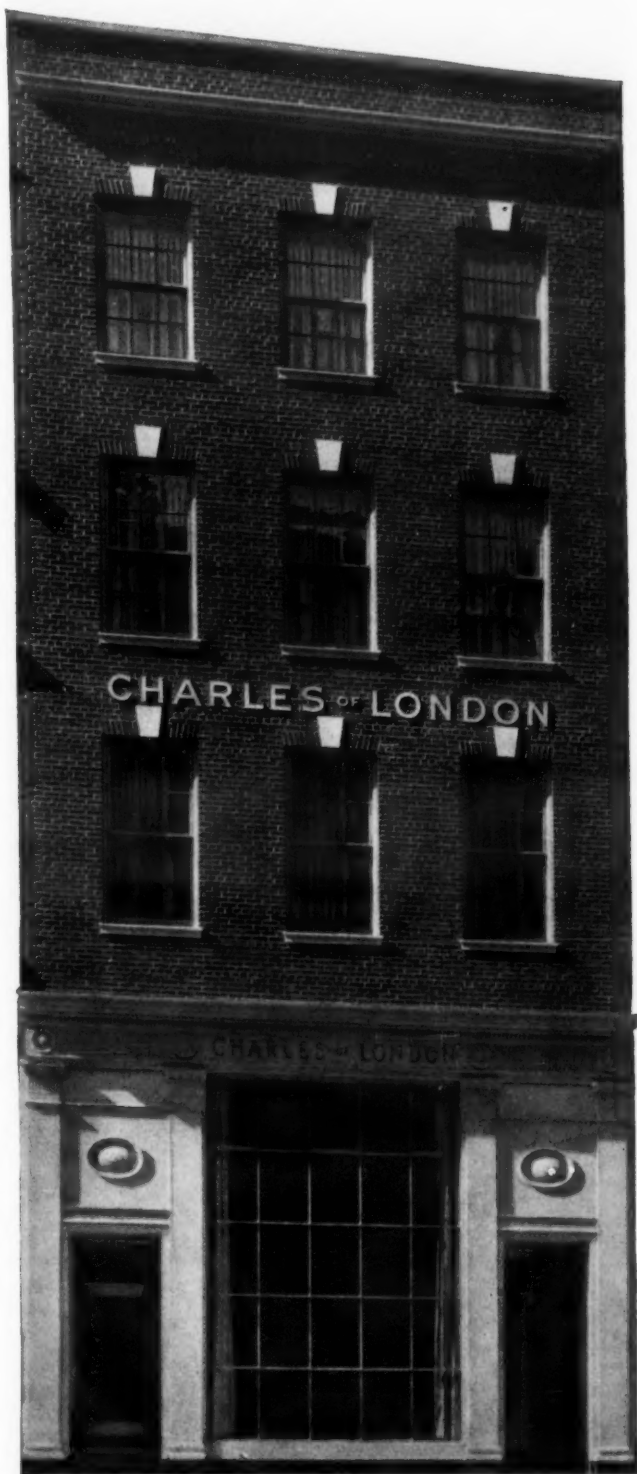
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